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The Status of Senior Music Education in Seventh-day Adventist High Schools: Perceptions of Administrators

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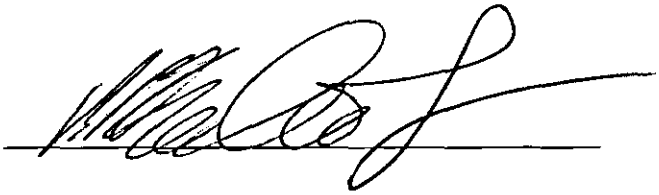
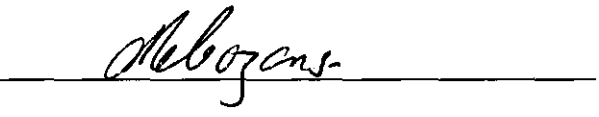
Supervisor's signatures 

Examiner's signature 

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I declare that all material contained in this thesis submitted to Avondale College is my own work, or fully and specifically acknowledged wherever adapted from other sources. I understand that if at any time it is shown that I have significantly misrepresented material presented to the College, any degree or credits awarded to me on the basis of that material may be revoked.

Signed:

Dated:

Dedication

Dedicated to Grant, whose love, encouragement and support have been invaluable in the completion of my thesis.

Acknowledgements

I would like to personally express my thanks to all those who have supported and assisted me in developing and completing this thesis on the status of music education in Seventh-day Adventist schools.

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Abstract

The present study addresses the current status of year 10-12 classroom music education in the Seventh-day Adventist (SDA) school system in Australia and New Zealand, as perceived by education administrators. The main purpose of the study was to identify the current status, and discover reasons for it. The study also aimed to make recommendations for future policy development, if it was found that change was necessary.

While the literature reveals numerous studies on the value of music education, studies on perceptions of the value of senior music education held by administrators have not been carried out either in the State or SDA education systems.

In order to achieve the aims, perceptions of SDA school administrators were elicited through surveying all principals and education directors in Australia and New Zealand, using a questionnaire developed by the researcher.

The results show that senior music education has an extremely low status in the SDA system, which is partly due to the low priority status placed on it by SDA school administrators. Most administrators perceived that factors such as lack of student interest; lack of suitable, qualified staff; and lack of finance inhibited their ability to increase the extent of senior music education within their spheres of influence.

Based on the literature and the results, recommendations focused on the need for an official SDA education system music curriculum policy for years K-12 to be drafted by a

committee representing all major stakeholders, and that this policy be issued to all administrators for implementation within their schools.

Furthermore, it was suggested that further research be carried out in all SDA schools in Australia and New Zealand, in order to assess the extent and success of all music programs, from K-12.

Chapter 1

Introduction to the Study

The present study focuses on Seventh-day Adventist (SDA) education administrators. The perceptions of these administrators in regard to the value of senior music education were explored in order to discover reasons for the current status and extent of senior music education within SDA schools, and to make recommendations for future SDA policy development in this subject.

Background to the Problem & Rationale

Music, according to many prominent SDA scholars, holds a highly significant and important role in our lives, particularly in the area of worship to God (eg, Brackett, 1998; Colvin 1976; Edwards, 1989; Geli, 1998; Hamel 1976, 1998; Heise, 2000; Holmes, 1998; Mendoza, 1998; Otto, 1989; Robertson, 1971, 1972; Stefani, 2000; Torres, 1998; White, 1930; Winandy & Winandy, 1998). These scholars have expounded the importance of bringing 'appropriate', quality music before God in our worship. In order to achieve this, Stefani (2000) and Heise (2000) identify classroom music education as a vital component in the education of SDA students. Because of the unique message and mission of the SDA Church, they perceive a great need for SDAs to create unique music that encapsulates and expresses this message. Additionally, White (1930), advocates that all students should be educated in the art of singing and worshipping through music: "The

ability to sing is a talent of influence, which God desires all to cultivate and use to His name's glory" (p 293). Furthermore, she identifies the important spiritual role of music: "Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God...[music] is one of the most effective means of impressing the heart with spiritual truth." (p 293). White also points out the importance of using discrimination in music: "Satan has no objection to music, if he can make that a channel through which to gain access to the minds of the youth" (p 295).

However, in spite of the literature on the importance of music education, the SDA education system, according to Stefani (2000), Heise (2000) and Robertson (1971), places only a low status on music education. This status is further demonstrated by the absence of any articles on music education in the last 20 years of publication of the *Adventist Journal of Education.*

In the State system, a similar status has been accorded to music education over the last 20 years. However, in contrast to the SDA system, many researchers, teachers, administrators and others concerned about this status have striven to increase the status of music education in schools (Hornbeck, 1985; Rauscher, 1998; Rodgers and Hamilton, 1999; http://amc-music.com, 2000; Spychiger, 1998; Turner, 1984;Wentz, 1985). As a result, studies and literature expounding many benefits of general and classroom music education have been widely published in the last fifteen years, in an effort to educate the public on these issues, and thus retain the place of music education in the curriculum. Consequently, a growing number of the general American public are reported to be more

aware and supportive of these benefits than they were ten years ago (http://amc-music.com).

Reports show that teachers, administrators and others become involved in the struggle because of their belief in the powerful effects of music education, and the potential benefits not only to individual development, but to the overall quality of life. In addition, reports show that the push towards getting back to the 'basics' of education, which excludes fine arts, has not been successful. On this topic, Commissioner Graham H Down, president of the Council for Basic Education, Washington, stated in his national report (1991): "the neglect of music and [fine] arts instruction is dehumanising our own people - particularly our children - not by design but by default" (http://elwood.pionet.net, 1999).

Delineation of the Research Problem

Music is clearly a relevant and important component of SDA education. The specific areas identified by the literature as particularly relevant to SDA music education, such as educating students to use discrimination in music, are identified by Stefani (2000) as more relevant to the students in the senior grades of high school, because of their ability to think conceptually. Therefore, SDA music education in years 10-12 needs to be examined.

While several groups of key people have influence over what is offered in a school, the researcher believes that administrators are in the most powerful position to influence and control subject options, and are the most aware of procedures and constraints for offering particular subjects. Therefore, the perceptions of administrators at the school, Conference, Union, and Division levels need to be analysed in order to discover reasons for the current status of senior music education.

Scope of study

Due to the potential scope of this study and the many issues surrounding music education, the following limitations have been set:

1. The research is limited to SDA high schools and administrative centres in the Trans-Tasman, and Trans-Australian Unions in the South Pacific Division of Seventh-day Adventists.
2. The research focuses on education administrators in the categories of: principals, Conference education directors, Union education directors and Division education directors.
3. The research focuses on music education as a subject at the year 10-12 level.

Purpose of the Study

The purpose of this study is to discover reasons for the current status and extent of senior music education in SDA high schools by finding out administrators' perceptions of senior music education in their schools, and comparing these perceptions with contemporary literature and studies. Furthermore, the purpose of this study is to make recommendations for future SDA music policy development, thus enhancing learning for students in SDA schools.

Although this study compares administrators' perceptions of the value of music education with the literature on the value of music education, it is not the purpose of this study to prove the value or importance of music education in general, or at the senior level.

Objectives

1. To investigate SDA school administrators' and principals' perceptions of the value of music education as a subject in years 10-12 in all SDA high schools in Australia and New Zealand.
2. To discuss the SDA school administrators' perceptions of music education in comparison to contemporary studies and the literature on the value of music education.

3. To investigate the reasons for the current status of music education as a senior school subject in all SDA High Schools in Australia and New Zealand.
4. To make recommendations for future SDA school music policy development.
5. To suggest areas for further research.

Significance of the Study

The present study is the first study to have been carried out in the area of classroom music education, at any grade level, within the South Pacific Division education system. Therefore, it will provide highly significant information on the current status of music education within the SDA system, and more specifically, on reasons for this status. This information is a vital step in the process of reviewing and improving the extent and quality of music education in the SDA schools of the South Pacific Division.

Definitions of Key Terms

What is music education?

In researching the literature on music education, the researcher discovered that the terms 'music' and 'music education' are used very broadly to explain largely undefined forms of engagement in music (Lamont, 1998). Consequently, the researcher has used her own labels and definitions for the various forms of music education that will be discussed.

General music education: any form of music education, such as instrumental tuition, choir, band or classroom music education.

General classroom music education: any music education that takes place within the set music class time, at any grade level.

Junior music education: classroom music education at the year 7-9 level.

Senior music education: elective, classroom music education at the year 10-12 level, taught by a trained professional in music and education, who follows the prescribed syllabus for that state or country, and who ensures, where possible that students achieve the outcomes of that syllabus.

Music education program: the whole program of music education in a school, including bands, choirs, individual tuition and classroom music education.

Other terms and abbreviations

Arts/arts education: general education or involvement with the areas of literature, philosophy, history, drama, dance, music or visual arts, that takes place within the school environment.

Fine arts/fine arts education: specific education or involvement with the areas of music, visual art, dance or drama, that takes place within the school environment.

Transfer effects: the extra-musical benefits that occur in students who study general music education, such as increased language ability or concentration.

Spatial-temporal reasoning: a specific type of mental processing, involving objects that exist in space. Spatial-temporal processes are used in tasks that require combining separate elements of an object into a single whole by arranging objects in a specific spatial order to match a mental image. These tasks require spatial imagery, temporal ordering of objects, and symmetry recognition, abilities necessary for proportional reasoning used in mathematics and many scientific endeavors (Rauscher, 1999).

'Basic' education/ the 'basics'/ 'core' subjects: those subjects that have taken precedence in the curriculum, including mathematics, English, and science. When the term includes more than these subjects, this is indicated.

South Pacific Division of Seventh-day Adventist's (SPD): the overall organisational structure of the SDA Church, covering the areas of New Zealand, Australia, and Pacific Islands. The SPD is the 'headquarters' of the SDA Church for the South Pacific region. Underneath the SPD are three organisational regions, which are termed 'Unions' (two of these are in the Australia/New Zealand region).

Trans-Tasman Union Conference (TTUC): one of the organisational regions within the SPD, which includes New Zealand and some states within Australia.

Trans-Australian Union Conference (TAUC): one of the organisational regions within the SPD, which includes some states within Australia.

Division / Division Education Director: the SPD and the two education directors in its 'headquarters'.

Union / Union Education Director: each Union, (TTUC, TAUC) has its own education director.

Conference / Conference Education Director: the Unions are further divided up into Conferences, with one Conference being in each state of Australia, and one Conference being in New Zealand. Each of these Conferences has its own education director.

Avondale College: The SDA tertiary institution located in Cooranbong, NSW

Chapter 2

Review of Literature

Foundations of Music Education: An Historical Perspective

"In virtually every society – ancient, tribal, or preliterate – some form of music education [has] existed" (Abeles, Hoffer & Klotman, 1994, p 3).

The music and philosophies of the Greeks have been highly influential in the development of music in the western world. Music served a utilitarian purpose, being used in religious rituals, drama and public contests. Later, the art of instrumental music became more prolific, with great public displays of the highest skill.

In the early Greek era, the predominant philosophy of education was to build individuals of character, grace and stamina. Within this philosophy lay the concept of developing the mind, body and soul. Education was structured with rhetoric or oratory for the mind, gymnastics for the body, and art and music for the soul. However, with the expansion of writing, astronomy and mathematics in the Greek curriculum, controversy and debate regarding music became an issue even among the Greeks. Similarly to the arguments heard today, Aristotle questioned whether or not music served education or entertainment (Abeles *et al.*, 1994).

At the beginning of the Middle Ages, music was classed among the higher division of the seven liberal arts. With the rise of the Christian Church the importance of music now lay predominantly in its worship function. The Christian Church assumed control of education and organised Christian schools. Near the end of the sixth century, the schools were expanded under Pope Gregory and the curriculum broadened to include extra music instruction in singing, playing instruments and basic elements of harmony and composition.

Later, in the 1500s, music schools were set up in Italy, in which the sole training of students was to excel in music, and thus perform the plainsong to a high standard within the Church services. These schools were precursors of modern schools of music, offering many subjects that led to professional training (Abeles *et al.*, 1994). In the Reformation movement, too, music held an important place in school education. Eby and Arrowood (1940, cited by Broudy, 1990, p 29) judged: "No educator since Plato had ascribed a higher educational value to music than Luther."

The Role of Music in Our Lives

Malm (1982) identifies that about 96 percent of music is not intended primarily for objective, passive listening, but lies in the social and emotional domains.

Social Functions

Hargreaves and North (1999) believe that the social functions of music are manifested in three principal ways for the individual, namely in the management of self-identity, interpersonal relationships and mood. Their research has led them to suggest that musical experience has become "individualised", a "soundtrack to everyday life", and thus a central part of personal development and identity for many people, particularly adolescent listeners who join musical subcultures as a means of defining themselves (Hargreaves & North, 1999, p 72). Their research reveals that pop music preferences form the basis of social groups in adolescents in both Western and non-Western cultures.

Beardsley (1977) propounds that the value of music lies in its "references" to things beyond the music itself. For example, in the former Soviet Union the arts were seen as contributing to the "new socialist man" (cited by Abeles *et al.*, 1994, p 68).

Music is reported to have a manipulative effect on human behaviour, demonstrated by the success of the company 'Muzak', which provides businesses with well-researched programs of music to play each day. "Muzak is not music as such, but instead is the distant, abstract voice of authority and control" (Barnes, 1988, cited by Maxwell, 1998, p 5). Programs are reported to have the intended impact on employee performance and customer patronage.

Music is also reported to have a positive effect on crime prevention. A recent article in *The Sunday Telegraph* (April 30, 2000) reported on the successful use of 'classical'

music in combating crime at railway stations in Sydney. The music came from a range of composers including Bach, Mozart, Beethoven and Brahms. During the trial period, vandalism of Sydney train stations fell by 75%.

Emotional Functions

Langer (1953), a prominent expressionist philosopher, believes that "music is the tonal analogue of emotive life", signifying states of being and feeling (Langer, 1953, cited by Abeles, *et al.*, 1994, p 70). Further, she views music as possessing kinetic and dynamic qualities, which are expressed through tempo, tension and relaxation, and similar life-like experiences. In contrast to this theory, Hanslick (1957) a formalist philosopher, espouses that definite feelings and emotions cannot be embodied in music.

Studies by psychologists reveal that music can be used to experimentally manipulate mood in laboratory studies (Kenealy, 1997) and it is possible that "depressing" music may reduce aspects of cognitive functioning (Banich, Stolar, Heller & Goldman, 1992). Further studies reveal that specific musical excerpts can reliably produce physical reactions, such as sweating, sexual arousal, and "shivers down the spine" (Sloboda, 1991; Gabrielsson, 1993). Spychiger (1998) points out that the "notorious music-emotion connection" is based on the neuro-biological connection between vocal processing and the limbic system, with the main function of vocal expression being communication, which is always emotional expression (p 200).

The 'Musical Mind': Research in Brain Functioning

Numerous studies in the area of music and the brain have countered the widespread myth that music occupies only a certain part of the brain. Claims that large differences in innate musical gifts and talents exist between individuals have been shown by researchers to be invalid; the mental skills needed to perform and enjoy music are demonstrably more widespread than commonly thought (Sloboda & Davidson 1996). As Spychiger (1998, p 200) states, "There is no separated "music-mind" within the human mind. Music-processing brain areas are connected with other brain areas, which are then stimulated simultaneously". Spychiger (1998) also states that human beings are genetically equipped to deal with musical sound, just as they are prepared to deal with other types of symbols, for example numbers, pictures, words, movements and so forth. Rather, the differences discovered in the neurological structure and processes of musicians and those of non-musicians are reported to develop with musical training in the first nine years of life (Spychiger, 1998). These differences occur mainly within the aural processing and interconnecting areas of the brain.

Schlaug *et al.* (1995), found that the planum temporale, a small neural structure that processes sound signals was larger in the left hemisphere and smaller in the right in the neurological structure of musicians than of non-musicians, due to music training beginning before the age of seven. Similarly, Pantev *et al.*, (1998) reports that auditory cortical representation was 25% larger in musicians than in non-musicians. The younger the instrumental training began, the larger the cortical re-organisation. Further studies by

Schlaug, *et al.* (1995) reveal that musicians have thicker Corpus Callosums (the band of nerve tissue that connects the left and right hemispheres) than non-musicians.

However, it is not only musicians who begin their training before reaching nine years who are able to learn or listen to music effectively. Parsons (1998) reports that expert musicians (regardless of what age they began training) use widely dispersed, interconnected brain areas when they intently listen to different aspects of a piece of music including its rhythm, melody and harmony, as is often required of a senior high school music student. Moreover, he reports an overall strong activation in the cerebellum, a brain area traditionally thought to co-ordinate only fine movement or motor behaviour. Non-musicians are also able to direct attention to musical components, and are thought to produce similar, but probably smaller activation in most of the same brain areas.

In 1989, Brothers and Shaw revealed that music and other creative skills, such as mathematics and chess, may involve extremely precise firing patterns by billions of brain neurons. Following this research, Shaw, *et al.* (1990), developed a viable model for the coding of certain aspects of music structure in "human composition" and perception, which they named the "trion" model (http://amc-music.com, 2000). In 1991, Shaw *et al.* proposed that music may be considered a "pre-language", and that early music training may be useful in "exercising" the brain for certain higher cognitive functions (cited by http://amc-music.com, 2000).

The Value of Music Education: Psychological Research

The Transfer-Effects of Music Education

Psychological researchers have identified certain aspects of an individual's development that may be significantly enhanced by music education. Most types of music education referred to in this section are specific instrumental lessons, or specific types of listening exercises, using specific 'complex' music examples, such as that of composers from the Classical and Baroque eras, particularly Mozart and Bach. While individual instrumental lessons do not usually occur within the music classroom in years 10-12, except for ensemble and performance activities, private lessons are encouraged to enhance the effectiveness of the subject. It is necessary to include studies in this area as a reference point for the value of overall music education programs in schools. Advanced listening exercises are often used within the music classroom in years 10-12, although they are not always of 'complex' music.

Spatial-Temporal Reasoning

A significant area in which music training is considered to have a large impact is that of spatial-temporal reasoning: the ability to visualise and transform objects in space and time (Hurwitz *et al.*, 1975; Eastlund-Gromko and Poorman, in Press; Gardiner, *et al.*, 1996; Costa-Giomi, 1997; Rauscher & Zupan 1998; Graziano, *et al.*, 1998; Mallory & Philbrick, 1995).

Shaw and Rauscher, prominent researchers in this area, have carried out a number of studies over the last ten years. The first study, begun in 1993, found that pre-school children given music training displayed significant improvements in spatial-temporal reasoning ability, with the second study, also conducted in 1993, showing this improvement, albeit temporary, to occur in college students as well. The follow up study in 1994 confirmed that music training does improve spatial-temporal reasoning in pre-school children, but does not occur in those without music training. The follow up to the second study carried out in 1995 also confirmed the improvement in college students, though temporary, and it revealed that the music listened to in the experiment must possess sufficient complexity to be effective. The most significant studies carried out by Shaw and Rauscher, however, were conducted in 1997 and 1999. They conclude that a causal link exists between music and intelligence. In these studies, a group of grade 2 students who received piano training and time spent playing with a spatial-temporal reasoning computer game, performed consistently higher in a variety of tests of fractions and proportional mathematics than those in the other two groups who received computer training only or no training. "They demonstrated a heightened ability to think ahead...they were able to leap ahead several steps on problems in their heads"(Shaw 1999 cited by http://amc-music.com, 2000). These findings offer a potentially powerful teaching tool through the use of piano training, which is capable of stimulating second grade children to master critical sixth-grade concepts. Proportional mathematics has proved to be enormously difficult to teach to most children using the usual language-analytic methods. It is crucial for all college-level science, and is the first academic hurdle that must be overcome before children are able to grasp underlying mathematical concepts. "Rote learning simply does not work" (http://amc-music.com, 2000). Shaw and

Rauscher conclude that music training generates neural connections used for abstract reasoning, including those necessary for understanding mathematical concepts. West (1999), in his discussion of this study notes: "Of particular interest in this study is the fact that the computer group's scores did not increase significantly following their time spent with the computer software training. Thus, important though the learning of information technology undoubtedly is, its benefits are limited when employed on their own and can be heightened only, as far as research has discovered, by piano training" (p 20).

Language

As well as the link to spatial-temporal reasoning, research carried out by Spychiger in 1993 has revealed that music is closely associated with language, with successes in improvement of reading and literacy skills by musical activity being reported. This study was carried out in fifty primary school classes in Switzerland, over the course of three years, in which children received music lessons in the place of other school subjects. The results showed that these children were able to keep up with their peers in all areas of the school curriculum, while performing slightly better than their peers in language and reading skills (Spychiger *et al.*, 1993). Spychiger concludes from this study that the link between music and language is strong, with this link figuring "as a powerful promoter and significant carrier of human culture..."(cited by Overy, 1998, p 200). Results of studies by Hurwitz *et al.* (1975) and Douglas and Willatts (1994) strengthen Spychiger's theory. Further, Costa-Giomi, (1997) reports from his studies in this area that the structure of music and its use are similar in key respects to language structure and use, and that consequently music training can enhance language ability and skills.

This link between music and language is reported also by speech therapists. Belin and associates (1966) report that Melodic Intonation Therapy (MIT) promotes recovery from aphasia, a severe language disorder caused by a stroke. MIT involves speaking in a type of musical manner, characterised by strong melodic and temporal components. A critical region of the brain was activated by MIT loaded words but not by regular words. This area is known as Broca's area, in the left hemisphere, known to be critically implicated in language and speech. The researchers conclude that reactivation by MIT of Broca's area was critical to the recovery of speech. These findings provide enormous promise for both the treatment of aphasia and understanding the role of music in normal and abnormal brain function.

Learning Difficulties

A number of educational practitioners have noted that children with learning difficulties often show cognitive development as a result of music education, improving in skills such as eye-motor coordination, language, concentration, attention and memory (Bunt and Alberman, 1981; Salmon, 1981; Sutton, 1995; Wilson, 1991). These studies suggest that these cognitive improvements are made due to the organisational qualities of music, and Overy (1998) concludes that "there is a close link between the ability to recognise patterns and the ability to think logically" (p 98).

Personal and Social Development

Spychiger (cited by West 1999) has led a number of research experiments in Swiss schools, involving large numbers of primary children as subjects. The results of one two-year experiment involving 1,200 children demonstrate that increased involvement in music by all students brought about a greater sense of corporate identity, with children previously rejected by the class being integrated into it. In addition, the results of a questionnaire show that individual children felt that they had more influence with those around them. Whether this is because the children had greater self-belief or because the others in their class were more willing to co-operate remains unclear (West, 1999).

Implications for Classroom Music Education

Assuming, from the evidence, that these transfer effects of music are attainable, one may ask: how can these effects be effectively achieved in classroom music education? Spychiger (1998) believes these effects can only be achieved if "good" music teaching is defined and utilised.

Unfortunately, this area remains largely untouched by researchers, and the "unresolved issues of *what* music, *what* mind, and *where, when, how* and *why"* remain unanswered (Lamont, 1998, p 203).

However, Spychiger, (1998) outlines three preconditions for "good" music teaching: i) music teachers have to be given high quality training which should guarantee musical and general didactic competence as well as psychological knowledge in the domain of music;

ii) music education has to be given high status in the curriculum; and iii) the quality and outcomes of music teaching need to be evaluated (p 201).

In contrast to the notion of rationalising music education because of its transfer effects, Gruhn (1998), a researcher of the effect of music on the human brain, argues, "of course, all music educators want to believe that there is an effect on emotional response, intellectual achievement and social behaviour, and that practising music makes pupils more sensitive and emotionally perceptive, enhancing abilities in language and mathematics on the way. However, do we really believe that those effects only come from music making? Do intensive studies of drama or painting, sports or crafts, not cause positive effects? Furthermore, do we really need to seek for extra-musical reasons to persuade us (politicians and parents as well) how effectively music can be integrated into education for academic or social or other purposes? Surely it is more appropriate to reflect on the value of music learning itself and what it contributes to a students' individual development" (Gruhn, 1998, p 208). Mills (1998) supports this view in stating "Whatever the potential of music to improve the mind, the main purpose of teaching music in schools is excellence in music" (p 205).

Furthermore, Gardner (1999), believes that there are at least eight areas of potential intelligence in every human being, with musical intelligence being one of these. He believes that while all extra-musical benefits may be desirable, it is not reasonable to rationalise the value of music education on the basis of the extra musical benefits. He states "nobody justifies mathematics education because it makes you better in music" (p 18). Gardner puts forward five rationales for the inclusion of music education in the

curriculum. Firstly, human beings have done 'lots of terrible things' as well as 'wonderful' things. Classical music and symphony orchestras are wonderful things, and students should not be deprived of knowing the great things that humans have done. Secondly, all humans have the potential within their brain to develop an artistic intelligence. People have the right to be encouraged to develop these potentials, even if "they don't make us better in science" (p 18). Thirdly, it is extremely important for every human being to learn to be disciplined in the sense of learning a craft – learning to work steadily at something, and learning to get better over time. Fourthly, as children move into high school, as they become adolescents, they're dealing with many personal issues in their lives. Much of school "leaves them cold". Involvement in general music is often something that has personal meaning and kids can express themselves and get out of other spheres. "There are forms of feeling you can get from classical music that you cannot get from your average popular music". Fifthly, "arts in general, and music in particular are a way of capturing the forms or the morphology of feeling, what feelings *feel* like, how they relate to one another, and how they alternate and combine, and so on" (p 19).

The Value of Music Education in Secondary Schools

The NSW Board of Studies (1999) rationale for offering music to year 11 and 12 students upholds that the importance of music in people's lives is reflected in its prominent place in society and in its immense contribution to the global economy, and as such, all students should be given the opportunity to develop music abilities and potential.

Similarly, it points out that music plays an important role in the history and culture of societies throughout the world; is a communication form that crosses cultural and societal boundaries; promotes an understanding of continuity and change, and connections between times and cultures; and is a fundamental symbol system, used as a medium of expression of personal feelings, intellect, imagination and emotion. In the classroom setting, the study of music combines equally the development of cognitive, psychomotor and affective domains, and allows students to explore their values, manage their own learning, work with others, and engage in activities that reflect real world practice of performers, composers and audiences.

High school music education is considered by some to be particularly beneficial for at risk students. Music education is believed to be of particular significance in the lives of these students, because it raises their self-esteem and hones their creativity in an area where they often don't have any other opportunity to develop their musical and creative skills. An example of 'music education' at work is with the Boys Choir of Harlem, USA: "In an area where a large percentage of high school students do not graduate, 98% of the chorus members go on to college" (Hubers, 2000). Furthermore, music education is believed to be directly relevant to students' needs beyond the school setting in the sense that creativity, discipline and conceptualisation (learned in music education) are qualities that employers value in the real world (Hubers, 2000).

Large-scale research has been undertaken in the USA to examine the effectiveness of music and arts programs. One ten-year longitudinal study, currently being conducted by Catterall (1997) and involving over 25,000 year 8 and year 10 students in 1000 diverse

schools, compares those who study or participate in fine arts subjects with their non-participant peers. The study reveals that less than half of all eighth graders were involved in arts education, and even fewer tenth graders were involved. However, the comparisons of academic achievement between those students with high involvement versus those with low involvement display impressive results. For those eighth grade students with high involvement in the arts, 79.2% earned mostly As and Bs in English, whereas just 64.2% of students with low involvement in the arts achieved this result. In addition, 66.8% of high involvement eighth graders scored in the top two quartiles of the Standards Test, in comparison to only 42.7% of low involvement eighth graders scoring in the same bracket. In tenth grade, the comparison displayed an even greater contrast in results, with 72.5% of high involvement students scoring in the top two quartiles in the Standards Test versus 45% of low involvement students achieving this result. In reading proficiency, 66.5% of high involvement tenth graders scored at level 2, while only 43.1% of low involvement students scored at this level.

While these observations and studies cannot be used alone to draw any conclusions in regard to the value of music education, they do demonstrate a possible link between music education and higher academic performance. While the exact causes of this link have not yet been determined, research suggests that several factors may influence the result. Lamont (1998) suggests that students who choose to study music may already be high academic achievers, or highly motivated individuals, thus being more likely to pursue the discipline of mastering an instrument.

Research by Frakes (1984) indicates several factors that influence students' perceptions of music education, and their decision on whether or not to study music education at high school. After studying differences among eighty-three recent graduates of two high schools in regard to their academic and musical achievement in sixth grade, Frakes concludes:

- The seventh grade is an important time during which children decide whether or not to continue with music, and therefore a strong elementary music program is crucial for giving the general population even a minimal musical background.
- Positive self-perceptions of musical skills are linked with the desire to continue music education voluntarily. These perceptions tend to be particularly influenced by receiving private music instruction, family encouragement, and the sensitivity of the junior music teacher to the musical development and social needs of students.
- Music classes do not necessarily involve students who enjoy performance, though these students may have a strong interest in music.

The Current Status of Music Education: The State System

In Australia and New Zealand there is a large gap in research in regard to perceptions of music education by administrators, teachers, curriculum officials, students, or the general public. One report, however, reveals the NSW government view of music education in the 1970s and 80s. The report was commissioned by the NSW Minister for Education in order to examine the position of fine arts in NSW primary schools. The report concludes

that "the arts are indispensable in the education of children and that participation in arts activities should occupy a significant proportion of school time" (Russell-Bowie, 1999). There have been no related studies conducted in Australian or New Zealand secondary schools.

Reports on the status of music education in the USA over the last decade indicate that music and arts education are generally regarded by curriculum officials and other groups, as unnecessary "frills", which should be sacrificed so that greater time, money and effort can be applied to "the basics" (Turner, 1984; Wentz, 1985; Broudy, 1990; Rodgers and Hamilton, 1999; Down, 1991).

In regard to this status, Broudy (1990), an educational philosopher states: "When the distinction between the arts and the other disciplines cultivated in the academy is so clearly drawn, when music is scarcely the accepted accompaniment to the rounds of daily life, when one encounters it in church or as entertainment provided by highly specialised professionals, the role of music in schooling has to be considered as a curriculum problem" (p 31).

While research has not determined exact responsibilities for this low status in the USA, various reports indicate that government education officials are largely responsible. Articles entitled "Back from the brink: the arts" (Rodgers and Hamilton, 1999), "What's basic?" (Turner, 1984), "Music is basic" (Wentz, 1985), and "National report sounds music education alarm" (Hubers, 1999) all indicate the effects of this perception on music education in the USA.

The perception is particularly identifiable in the 1983 report, entitled "A Nation at Risk: The Imperative for Education Reform", issued by the National Commission on Excellence in Education, appointed by President Ronald Reagan. The commission recommended "five new basics": English, mathematics, science, social studies, and computer science. For those wishing to attend college, the commission recommended two years' study of a foreign language, along with study in the fine and performing arts. However, this recommendation was not supported in practice by the Commission. This is demonstrated by the forty commissioned papers in this study that dealt with all 'basic' subjects but not the fine arts (Abeles, *et al.*, 1994). Continuing this educational reform movement, "The AMERICA 2000" strategy, a nine-year extension, focused on "the basics" of mathematics, English and science, incorporating history and geography, but ignoring the fine arts, in order to produce people who would be prepared for "responsible citizenship, further learning, and productive employment in our modern economy" (http://elwood.pionet.net, 1999). However, Commissioner Graham Down (1991), president of the Council for Basic Education, Washington, argues that although the educational reform movement in the USA was nearly a decade old, not much had changed in terms of improving student achievement. He states that "the neglect of music and [fine] arts instruction is dehumanising our own people - particularly our children - not by design but by default" (http://elwood.pionet.net,1999). The Commission suggested that the possibility of bringing music and arts from the "educational periphery" to the core of learning ought to be explored to see if they could make a significant contribution to a more effective solution.

Broudy (1990) recognises that the underlying issue of this problem is that music, like art, has only the goal of individual development to justify it, whereas the other components of the curriculum are warranted by being required for college entrance, or by their usefulness in a vocation. Further, he recommends two major lines of explanation of this problem: i) although the public is persuaded that serious art and the study of it are highly desirable, it is not persuaded that it is necessary; and ii) the subject requires competent, expert staff, rather than a regular classroom teacher, although many teachers are expected to teach non-specialist areas.

Christensen (1999) identifies further issues that cause music to be pushed lower in the educational hierarchy as shrinking budgets, new academic requirements and expectations, higher admission standards, scheduling problems and counsellors and administrators who fail to recognise the importance of the arts.

Key Factors Involved in Successful Music Education Programs

Research was conducted by the American Music Conference (AMC) (2000), surveying more than 5800 public schools and independent teachers, school and district administrators, school board members, parents and community leaders, representing the 50 states of the USA. The research identifies key players involved in successful music education programs such as co-operative efforts of public school teachers, independent music teachers in the communities, parents, administrators, and everyone who is in a position to influence students. Successful music programs are to be found in both wealthy and low socio-economic communities that balance measurable resources, such as

budgets and buildings, with less tangible assets, such as the will to make quality music education a reality. "Having physical resources isn't a cure-all. A quality musical environment is something a community must want for its young people and work together to achieve" (Ingle, 2000, cited by http://amc-music.com, 2000).

Reports from administrators demonstrate their important role in bringing together these key factors in order to promote successful music programs in the schools under their administration.

Rodgers and Hamilton (1999) demonstrate how the support of the state superintendent for the fine arts resulted in changes to all arts programs in the Sarasota County District schools (USA). In 1995 government budget cuts forced the Sarasota County District to trim academic programs for the fifth consecutive year, resulting in the elimination of all teaching positions in music and art. This decision was made by only a few determined business and district administrators, and school principals who viewed art and music as expendable, while reading and mathematics were "core subjects - the indispensable backbone of education" (p 38). Although community supporters of the arts campaigned against this status, and approached the education board with their concerns, it was not until a new state superintendent was appointed to the district that changes began to occur. The first change to occur was the co-ordination of a committee, comprised of community advocates for the arts and school board personnel. The school district began to work "hand in hand" with the community on issues such as priorities, budgets, staffing allocations, grant proposals, governance and communication (p 39). Consequently, the

'Community/Schools Partnership for the Arts' was formed, which is currently working to produce world-class arts programs for the schools in Sarasota County.

Similarly, Hornbeck (1985), superintendent of schools in Maryland, USA, reports that over a period of 7 years, he, along with his administration committee were able to implement extensive arts programs from K-12 in all 24 schools under his administration. Although the arts received very little support from principals of schools, Hornbeck and his team enacted a by-law requiring local school systems to provide fundamental instruction in the arts for every school child in K-8. Required competencies and objectives were then listed and sent to all schools, and each school was required to reach these competencies, and then certify to the state superintendent that the required areas were covered, providing documentation of the scope, sequence and description of how the approved programs were delivered throughout the school system. Following this initiative, Hornbeck co-ordinated the development of an arts curriculum framework from K-12, by forming a committee comprising administrators, high school music teachers, community music education specialists and university consultants. The Maryland Department of Education provided funds for fine arts projects in 4 of its 24 local school systems, and ongoing analysis of the current programs in comparison to the required goals. Two years later, a review initiated by Hornbeck of the progress and success of the arts programs resulted in the addition of 1 fine arts credit to the graduation requirement.

In regard to community support of music education programs, a large-scale study undertaken by the Gallup Organization USA reveals that perceptions of music education by communities within in the USA are becoming more positive. *USA Today* (May, 2000)

reported that "a growing body of research on the educational benefits of music instruction appears to be having an impact on public attitudes. In a new Gallup survey, 81% of 15,000 adults say that participating in music education corresponds with better grades and test scores, up from 69% in 1997...Participation in private lessons, school instrument programs and other types of instrumental programs also increased" (http://amc-music.com, 2000).

Reasons for Support of Music Education

In contrast to the disregard for the arts in the 1983 Educational Reform, and the "America 2000" strategy, the College Entrance Examination Board published a report titled *Academic Preparation for College: What Students Need to Know and Be Able to Do* that strongly supported fine arts education. The report names fine arts as one of the six major areas of study, reasoning that the fine arts challenge and extend human experience. "Preparation in the fine arts will be valuable to college entrants whatever their intended field of study. The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence. Appreciation of the arts is integral to the understanding of other cultures sought in the study of history, foreign language and social sciences...for many, it [the study of fine arts] will permanently enhance the quality of their lives, whether they continue artistic activity as an avocation or appreciation of the arts as observers and members of audiences..." (Hodsoll, 1983, cit Abeles *et al.*, 1994, p 27).

Additionally, Hornbeck (1985) identifies three main reasons for his support of music and fine arts education. Firstly, fine arts are a means of expression that is not normally captured in any other class. Secondly, aside from the current extraordinary focus on career and technology skills, arts represent an additional dimension to the educated person, thus providing a balanced education. Thirdly, it is the school's responsibility to equip the young with the skills and insights necessary to achieve an effective adulthood, and as such, arts education must be given priority in order to prepare students to possess the highest possible means of expression and sensitivity to cultural diversity.

Similarly, Wentz (1985) believes that education is not merely intended to train for vocation, but also is to prepare us for the art of living and for lifelong expression. In this regard he states, "Our society must seek to keep a balance between the musical keyboard and the computer keyboard. Music not only prepares the mind and body for a career, it also prepares the personality for life. There is nothing more basic than that" (p 35). Similarly, in defence of music education within the schools under his administration, Turner (1984) states: "If music must meet the criteria of basic need, it certainly does so. If it must be justified on the basis of personal growth and self-worth, it certainly can be. If it must pass the test of contributing to the understanding of other peoples, it does that. If it engenders an expression of the uniquely human spirit, then what is more basic than that?" (p 51). He adds that music education is particularly beneficial for secondary school students because it enables them to learn about sacrifice for accomplishment, loyalty and responsibility to a group, self-discipline, pride of accomplishment, and self worth.

Perceptions of Music Education Within the Seventh-Day Adventist Church System

The Status of Music Education

In the last 30 years of publication, fewer than 10 articles related to music education in secondary school appeared in the Adventist Journal of Education, with all of these being published before 1988. In the eight year period, 1970-1978, the number of articles on high school music education (total of five) exceeded those on mathematics, science or English. However, between 1979 and the present, only two articles on music education were published, in comparison with nineteen articles being published on mathematics, eight on science, and five on English.

Common overall perceptions of music education among SDA schools in the 1960s – 70s are described by Robertson (1971), who wrote of elementary school music requirements: "I have observed these [required hours] being accounted for in many devious ways, such as singing for worship..." (p 5). He identifies three common perceptions among SDA secondary schools that contribute to the limited extent of music education. Firstly, many administrators claim that their schools are too small to support a music teacher. In response, he suggests that several schools in close proximity might share the time and cost of a music specialist teacher. Secondly, many administrators think that to offer a more extensive music program, they must add more personnel and equipment. This, according to Robertson, is not always necessary, though it would be a 'nice' addition.

Thirdly, there is an attitude in some localities that music is a "frill instead of a fundamental" (p 6). In summing up the underlying issue of this perception, he states that "Money can never be found to implement a program or idea in which the board or administration does not believe" (p 6).

Twenty-nine years later, this attitude is still evident in SDA schools, according to SDA music specialist, Stefani (2000), who believes that arts subjects are not perceived as being of equal value to other subjects, such as English or mathematics. Consequently, they are the first subjects to be reduced or removed when there are budget cuts. Furthermore, Heise (2000) points out that SDA curriculum priorities are inconsistent in that they focus on teaching relevant, basic life skills such as Bible, industrial technology and physical education, but they leave out music. In addition, many SDA schools strongly support touring competitive sport teams to the neglect of music ensembles.

The Importance of Music Education, and the Role of the SDA School

Edwards (1989) believes that music education should constitute part of 'basic' education, holding an equal position with language, literature and mathematics. She advises that all students should be given the opportunity to be educated in music because music potential is basic in every human. Recent research by Sloboda and Davidson (1996) and Spychiger (1998) has proven this perception to be accurate. Further, Edwards (1989) points out that humans have developed four profound symbol systems, namely language, literature, mathematics, and music, with the function of these systems being primarily to help us better understand and survive in our environment. Just as the systems of

language, literature and mathematics constitute the basics of education, so too, should music. Edwards (1989) suggests that one of the most fundamental purposes of education has always been to transmit our culture from one generation to the next. In achieving this purpose, a thorough education in music is required.

Similarly, Stefani (2000) believes that the inclusion of music education in high schools is necessary because it provides a balanced education. This concept is compatible with the SDA philosophy of the nature of education: "Good development is balanced and harmonious, affecting the whole person. This includes religious faith, moral character, the intellect, emotional maturity and the social, practical and physical abilities" (South Pacific Division of Seventh-day Adventists, 2000).

Stefani (2000) describes the relevance of music to our lives, and thus the significance of offering music education in SDA schools. He perceives music to be the language or symbol system of the human emotions, and he identifies music as constituting an element of the general picture of how arts reflect, reform, and mirror society. He feels that the importance placed on music by humans is demonstrated by the huge figure of $38b per year spent on recorded music around the world. Basing his perception on the philosophy of Ruskin, he also believes that fine arts are the most truthful account of the history of any nation, and therefore need to constitute a larger part of the SDA senior high school curriculum.

Similarly, Edwards (1989) believes that music is directly relevant to our lives in that it exalts the human spirit, enhances the quality of life, transforms the human spirit, brings

joy and peace to ordinary activities, and is an indispensable adjunct to the happiest and most solemn occasions.

Heise (2000) also perceives music education as being directly relevant to high school students, identifying music as the universal artistic language of teen culture. Research by Hargreaves and North (1999) supports this perception. As such, Heise (2000) believes that music deserves top priority in the SDA curriculum.

Robertson (1971) adds a specific Christian element to these views, perceiving music education to be especially appropriate to Christian education because the study of music enables us to understand part of humanity. "He who seeks to transform humanity must himself understand humanity" (p 11). By facilitating an appreciation of the "beautiful" in each student, teachers enable students to live better and more meaningful lives. While Robertson (1971) points out that the study of fine arts does not automatically change people or their problems, he does believe that particularly in a Christian context, the process of change in people is facilitated by beholding the 'beautiful'.

Furthermore, Otto (1989) identifies an important purpose of Christian education as capturing students' imaginations, and endowing them with spiritual motivation. Music education can aid in achieving this purpose because of its effectiveness in reaching the mind and implanting itself in the subconscious, caused by the human tendency to associate organised sounds with ideas. By educating students to appreciate music that gives them a "lofty view, or portrays something great", they may be inspired to become better persons (p 14).

In addition, both Heise (2000) and Stefani (2000) perceive the development of a unique musical identity as a vital element of SDA worship, which it is currently lacking. This identity can be achieved, according to Heise, by developing the performance and compositional skills of students in the senior years of high school. Furthermore, by facilitating the development of these skills, students will gain increased opportunities for expression and participation in worship. He also believes that through successful music programs in SDA schools, SDA beliefs and culture can be expressed, particularly through top performing bands and choirs that can go on tour.

Both Robertson (1971) and Edwards (1989) believe that with the push towards career education, life education has become extremely limited in this regard. Robertson (1971) describes education in the USA: "We train the best technicians in the world. We do not have fine people" (p11). With this extreme focus on career education, Edwards (1989) believes that music education becomes all the more important because students are now learning only how to earn a living, not how to live life. Because the study of music "contributes to all phases of human life, and brings with it a quality of life that cannot be found in any acquisition of material goods, labor-saving devices or other accoutrements of the 'good life'", it is of utmost importance that all students are educated in this field (p6). "Success is not being able to earn money, but rather being able to live as you wish" (p 13).

What is "Good" Music Education?

SDA music specialists identified specifically Christian aspects of music education that should be taught in SDA schools. Hamel (1976) points out that the teaching practices in SDA music classes should be uniquely different from those in secular institutions. Otto (1989) also advocates this concept, particularly because the environment we live in is "saturated with music that portrays the ugly, immoral, and the superficial", and that as a result, many people assume that the life it displays must be reality (p 16). "As Christians, we must look for and teach something better. We must educate for beauty or it will consistently remain undiscovered" (p17). More specifically, Ellen G. White (cited by 1976) states "The best music will lift the thoughts to that which is pure and noble and elevating; will call the mind away from light and trifling things and direct it to God; will enlighten the imagination and elevate the morals; will prepare the participants for holy thought and action; will direct the attention toward God and away from the insignificance of man; and will not tempt believers to unite with pleasure seekers in forbidden places of amusement" (cited by Hamel, 1976 p 41).

In regard to this perspective, Otto (1989), Colvin (1976), Robertson (1971), Stefani (2000), and Heise (2000) advocate that SDA music education should focus on students as consumers of music, and that it should teach them how to discriminate between the many genres of music, particularly popular music. More specifically, Stefani (2000) advocates that students need to be taught about the role of music in our lives, the effects of music, particularly popular music on humans, and how to use music meaningfully in order to

make the best of life. He identifies this type of music education as particularly important in the senior high school because students at this level have the ability to think conceptually and make informed life decisions. Heise (2000) also relates this concept to high school students because music is the "universal artistic language" of the teen culture (Interview, 2000). Otto (1989) identifies the importance of this form of education: "Learning to make wise choices is the most important lesson we can give our students...so much comes to us uncensored. Students need to learn that quality is not always synonymous with popularity" (p 17). However, both Robertson (1971) and Stefani (2000) recognise that this type of music education is not dealt with in SDA schools. It is interesting to note that in spite of the perceived need for this education in discrimination of musical types, SDA schools have not acted on this need in the last 28 years.

Key Factors Involved in 'Good' Music Education

Inherent factors involved in running successful music programs have been identified as follows:

- Music education has to be given high status in the curriculum rather than being considered as an extracurricular activity (Sypchiger, 1998)
- Music classes must be scheduled regularly at times when students will have the best attention span (Otto, 1989)
- Schools should employ a teacher to conduct ensembles, and should devote sufficient time and money to the endeavour so that the musical activities within the school can be a success (Otto, 1989).

In addition, Heise (2000), Stefani (2000), Edwards (1989), Otto (1989), Robertson (1971; 1972), and Spychiger (1998) identify the following factors in music education that constitute 'good' music education.

Teaching Approaches and Methods

- Music teachers have to be given high quality training which should guarantee a high degree of musical and general educational competence as well as psychological knowledge in the domain of music.
- The quality and outcomes of music teaching need to be evaluated often.
- The music curriculum should be shaped in a fashion that allows students to explore real life experiences. This can be achieved by shifting away from the common focus of the right answer imperative, towards topics and activities that may have ambiguous answers, or require more than one answer, and by utilising the higher cognitive abilities of analysis and synthesis rather than simply regurgitating facts.
- Arts should be studied as a whole, incorporating a study of the history of literature, art, architecture, philosophy, music and religion so that students can relate each area together to form their own picture of the foundations of today's society.

Content of music classes

- For all students

- The basics of music communication: how to read and write music, and how to listen to music
- A basic, brief history of music
- History of the philosophies of music in culture
- The role of music in culture and religion: how musical styles have encapsulated religious beliefs
- Time for students to sing, play and listen to many kinds of 'good' music.

- For specialising students

- Basic music theory, sight-reading and dictation
- Professional musician skills
- Creative composition and song-writing skills.

The extended music program

- Ensembles should be organised so that students are given opportunity to engage in music making, which will help them appreciate good music and choose to listen to, or play it, in later life (Otto, 1989).

Summary

The review of the literature covered a number of relevant issues related to music education, and significant findings on the value of music education, perceptions of music education, and key elements of music programs were made.

Summary of Findings

- Forms of music education have existed in every society throughout history.
- Music underlies many aspects of our lives, and is manifested in the management of self-identity, interpersonal relationships and mood. Music constitutes a central part of personal development and identity, particularly for adolescents.
- Music is reported to have a manipulating effect on human behaviour, with certain types of music reliably producing similar behavioural effects in a number of people.
- All humans are born with musical potential as well as the mental skills needed to perform and enjoy music. Research suggests that differences in 'innate' musical gifts and talents do not exist between individuals. Rather, musical training in the early years of a child's development affects musical ability.
- Music training can have transfer effects, enhancing other areas such as spatial temporal reasoning ability, language, learning difficulties, and personal and social development.
- Year 8 and particularly year 10 students participating in high school music and fine arts programs perform significantly higher in academic areas than non-participants.

- Students' decisions on whether or not to study music education in the senior years are influenced by crucial factors, such as the success of the junior high school music program and self-perceptions of musical skills. These are influenced by the sensitivity of the junior music teacher to the musical development and social needs of the student, family encouragement, and private music instruction.
- In both the USA State education system, and the SDA education system, music education is perceived by many as a 'frill' rather than a fundamental of education.
- Successful music programs occur through the co-operative efforts of key persons who are in the position to influence students' decisions, and who balance measurable resources with the will to make quality music education a reality. Education directors play an important role in bringing these key factors together.
- Music education is perceived as particularly important in SDA schools because of its link with worship, and its role in personal Christian growth and life skills.

The literature revealed that music education in general has beneficial effects on students' personal, social, and academic development. Although many studies were conducted on younger students, the effects were also evident in the high school environment, with academic results being of particular significance. Literature on SDA perceptions and beliefs in regard to music education revealed a need for senior SDA high school students to be educated in particular areas of music education, namely, composition, performance skills, and consumer-discrimination. However, SDA perceptions revealed that classroom music education currently holds a low status in SDA schools, with one music specialist attributing this problem specifically to the low value placed on it by school

administrators. In addition, the literature revealed that successful music programs throughout years K-12 are desirable, and the success of junior high, and most likely primary music programs will impact on students' decisions to study music further in senior high school. Furthermore, the literature revealed that perceptions of all personnel involved with students, including administrators, play a highly significant role in influencing students' perceptions of subjects, and thus their decisions on which subjects to study in senior high school. Therefore, if administrators place a low priority on senior classroom music education, then it is likely that this will impact on students', and possibly teachers' and parents' perceptions of the subject, thus resulting in an overall low interest in senior classroom music education.

However, the review of the literature revealed that the area of perceptions of administrators in regard to high school music education has remained largely untouched by researchers, in both the State and the SDA systems in the USA, Australia and New Zealand.

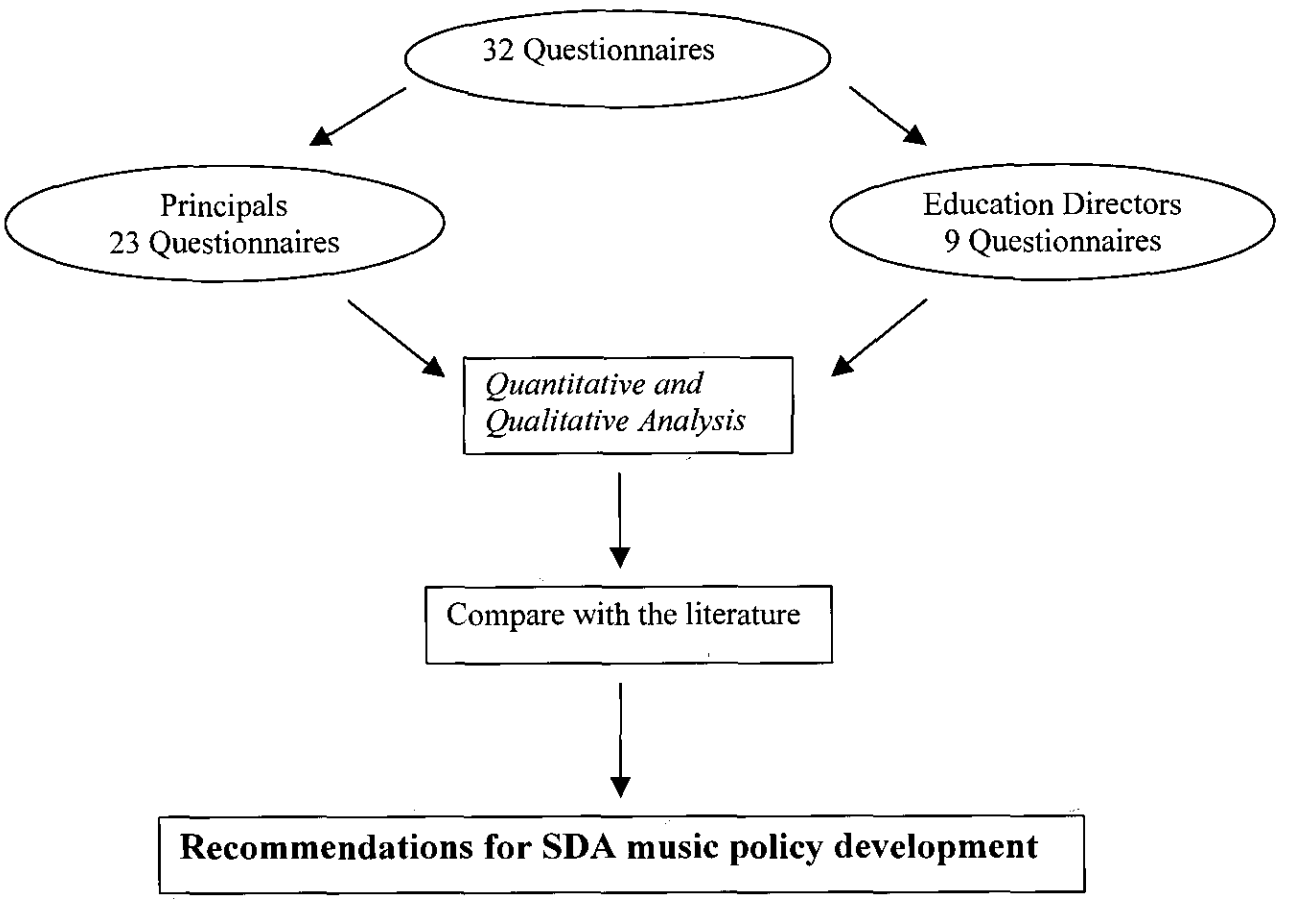
Chapter 3

Methodology

Description of Research Methodology

1. Conduct an extensive review of the literature relating to the value of music education; and the perceptions of music education in the State and SDA systems
2. Construct a questionnaire based on the identified problems in the literature review and the aims of the study
3. Obtain approval for study from the Avondale College Human Research Ethics Committee
4. Mail questionnaires to all SDA school principals and education directors
5. Follow up un-returned questionnaires with phone calls four weeks after step 4) in order to increase response rate
6. Analyse the results of the questionnaires
7. Compile the data
8. Analyse the data in comparison to the literature, using qualitative and quantitative procedures
9. Make recommendations based on the analysis.

Research Design



An extensive literature review was conducted to identify specific areas of SDA senior classroom music education that need to be researched, and to form a reference point with which to compare survey results. A questionnaire was structured using both open and closed questions, and inviting respondents to comment on each question, in order to obtain in-depth information on individual perceptions. A mixture of objective information and subjective views was solicited. The data obtained were analysed using both quantitative and qualitative processes. Correlations were carried out between all quantitative data, and some qualitative data. The results were then analysed, and

compared with the literature. Finally, recommendations for future studies, and for possible future SDA policy development on senior classroom music education for the SPD, were developed from the findings.

Literature Review

An extensive review of literature was conducted, using resources from various libraries in NSW and from the internet. Interviews were conducted with music specialists within the SDA Church (appendix 4), and questionnaires were mailed to principals of six private, non-SDA schools in Sydney who currently run extensive music programs. However, only one questionnaire was returned, and had been completed by the music teacher, instead of the principal. Consequently, results from this questionnaire were not used.

Selection of Subjects

The study focused on perceptions of SDA school administrators in Australia and New Zealand. SDA school administrators, for the purpose of this study were defined as principals of SDA High Schools; Conference education directors; Union education directors; and Division education directors in Australia and New Zealand. Because there are only thirty-two SDA school administrators that fit this definition, it was necessary to survey all administrators to obtain a reasonable return.

Instruments Used

A comprehensive questionnaire was used to obtain information from the sample (appendix 3).

Structure of Instrument

The instrument used (appendix 3) was structured in four main sections, though some overlapping in responses occurred due to the qualitative nature of the instrument.

Section 1 (Questions 1-5)

The first section was structured to obtain background information about the respondents, covering the aspects of qualifications, subject areas, administration experience, current administration position, and age bracket.

Section 2 (Questions 6-11)

This section aimed to identify administrators' perceptions about the value of music education through both quantitative and qualitative measures. It was structured to obtain information on administrators' perceptions of the value of classroom and general music education first, and then on the more specific aspect of the value of senior music education. Questions on the role of music in our lives and in SDA education followed.

Section 3 (Questions 12-16)

The third section aimed to discover administrators' awareness of music education. The section comprised questions on administrators' knowledge of the most recent senior music syllabus for their state, studies or literature on the value of general and senior music education, as well as their perceptions of the range of career options available to SDA musicians within and outside of the Church system. The section also targeted staff awareness of career options and the value of music education.

Section 4 (Questions 17-20)

The final section was structured to draw out information from administrators on their perceptions and beliefs in regard to the status and extent of senior music education. The questions were predominantly open-ended, inviting administrators to express their opinions about the current status and reasons for it, as well as the current extent of senior music education, whether or not this should be changed, who held responsibility for that change, and what were the restraints on implementing that change. Administrators were also invited to indicate their future plans for senior music education and reasons for these.

Procedures

The script for the questionnaire was developed by the researcher, following the aims of the study, and her own perception of the specific needs for SDA senior classroom music education, as indicated by the literature. A combination of closed and open-ended questions was used, with space being provided after each question and at the end of the questionnaire to encourage further responses from the administrators.

Questionnaires were distributed to a small sample of two tertiary music lecturers at Avondale College for a pilot study. These lecturers were requested to complete the survey and to make suggestions for adjustment, to ensure that the questionnaire was clear and valid. From the responses, changes were implemented and the final questionnaire was developed. The modified, five-page survey was then distributed to thirty-two SDA school administrators. An informative letter was included for the purpose of clarifying the purpose, terminology, and confidentiality of the questionnaire, and a consent form was attached (appendix 1 & 2). Twenty-six surveys were returned to the researcher over a six-week period, and were stored in a locked filing cabinet in the residence of the researcher.

Data Analysis

A combination of qualitative analysis procedures suitable for a relatively small sample size was then carried out on the questionnaire data. The researcher analysed the results by grouping qualitative responses to find main themes. In doing so, individual views and comments were not overlooked, and were considered in the analysis process. The questionnaire results were systematically analysed in detail by the researcher. The researcher analysed responses from principals, Conference education directors, Union education directors, and Division education directors separately, but also compared the four categories to discover differences and similarities between the data. Data results for each question were also correlated to discover trends and themes. The results were stored as soft and hard copies, and were backed up regularly and stored in separate secure

locations. To protect confidentiality and to ensure anonymity, respondents names were removed by detaching the signed consent forms from the surveys.

Methodological Assumptions

The method developed should provide results that fulfil the aims and objectives of the study.

Limitations

1. While the total number of returned questionnaires was small -26- it should be noted that it comprised 81% of the total number of distributed questionnaires – 32.
2. The questionnaire was distributed to all administrators who fell within the area of the writer's research base. However, because the SDA education system is relatively small, the total number of questionnaires that could be distributed was small.
3. The number of education directors that could be surveyed was particularly small -9. However, there was a 100% return rate from this category.
4. The scope of the study limits the results to perceptions of SDA high school administrators only, and excludes perceptions of students, parents and teachers.

Chapter 4

Analysis of Results

Return Rate

The return rate was high, with 26 of the 32 dispatched questionnaires being returned. Most respondents completed all questions, and detailed responses were often given, thus providing the researcher with a good understanding of the perceptions. Because of the high rate of return and the general comprehensiveness of the responses, the researcher felt that it was not necessary to interview respondents.

Section A: Background of Respondents

Questions 1-5: Age / Area of qualification / Highest level of qualification / Administration experience / Current administration position

Although administrators were not required to specify their gender in the questionnaire, an analysis of gender was performed after receiving the completed questionnaires, based on names of respondents. Names were unambiguous in regard to gender. The results of this analysis reveal that SDA education administrators are predominantly male (fig. 1). The age of administrators surveyed range between 30 and 59 years old, with the largest group of administrators aged between 40 and 49 years (fig. 2)

Figure 1: Gender of administrators

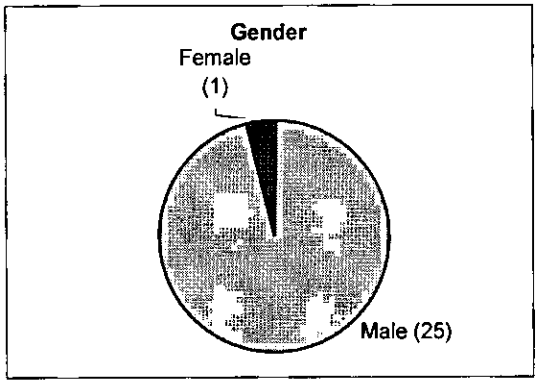
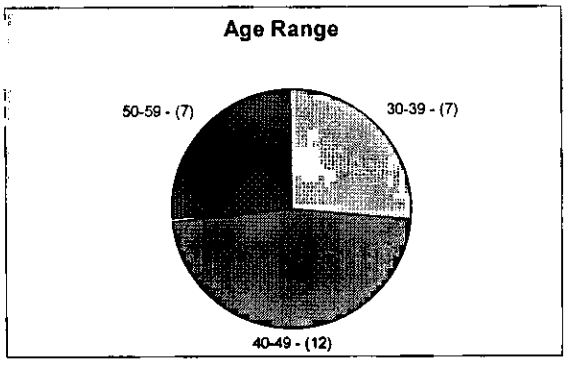


Figure 2: Age range of administrators



The administrators are qualified in a range of subject areas, with the largest groups being qualified in primary education, and humanities/religion. Other areas of qualification are science/mathematics, business, visual arts, and industrial technology. Seven administrators are qualified in more than one subject area, and all but one administrator are qualified in education. Only two administrators are qualified in fine arts, with the specialisation being visual art. No administrators are qualified in music (fig. 3). Most

administrators have completed post-graduate studies, with the largest group holding a Master's degree (fig. 4).

Figure 3: Subject areas of administrators

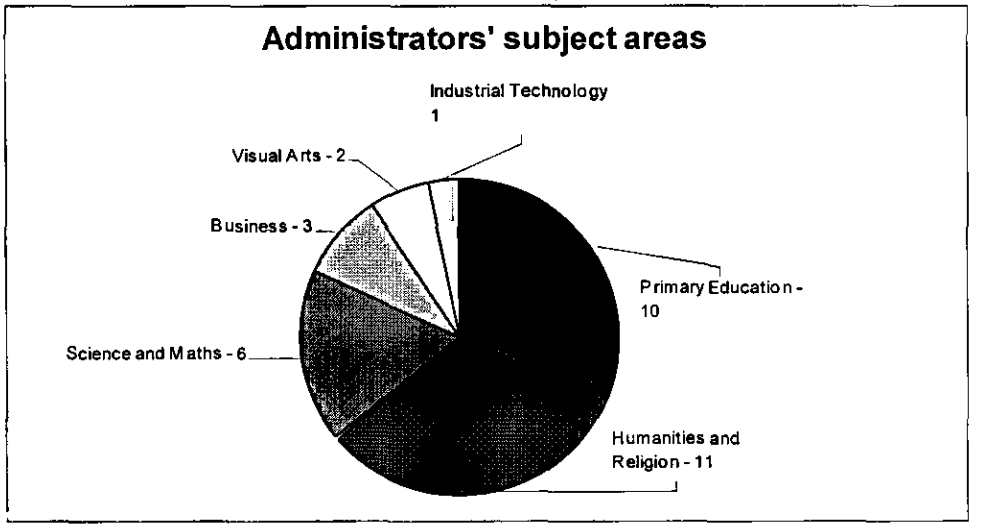
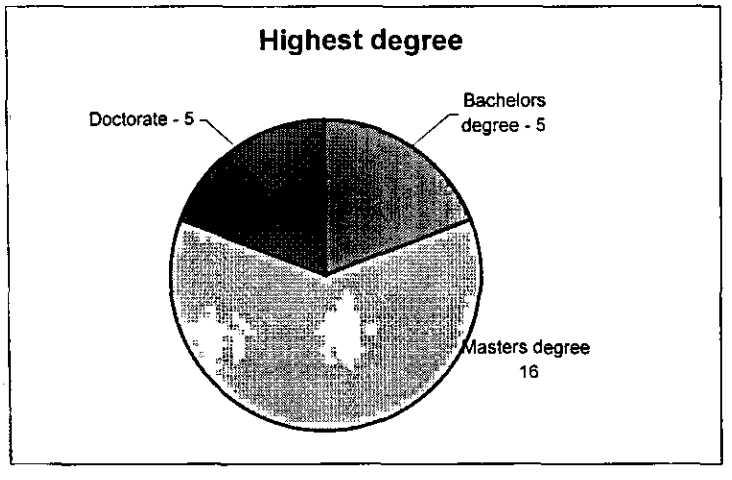


Figure 4: Highest degree held by administrators



Respondents have held a range of previous administration positions, with the largest group of administrators having had experience as a principal (fig. 5). Similarly,

principals comprise the largest group of current administration positions, with only a small number of administrators holding the positions of Conference, Union, and Division education directors (fig. 6).

Figure 5: Areas of administration experience

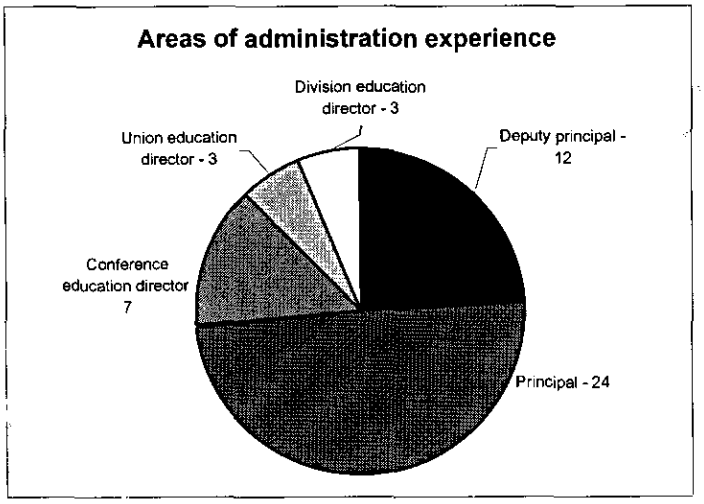
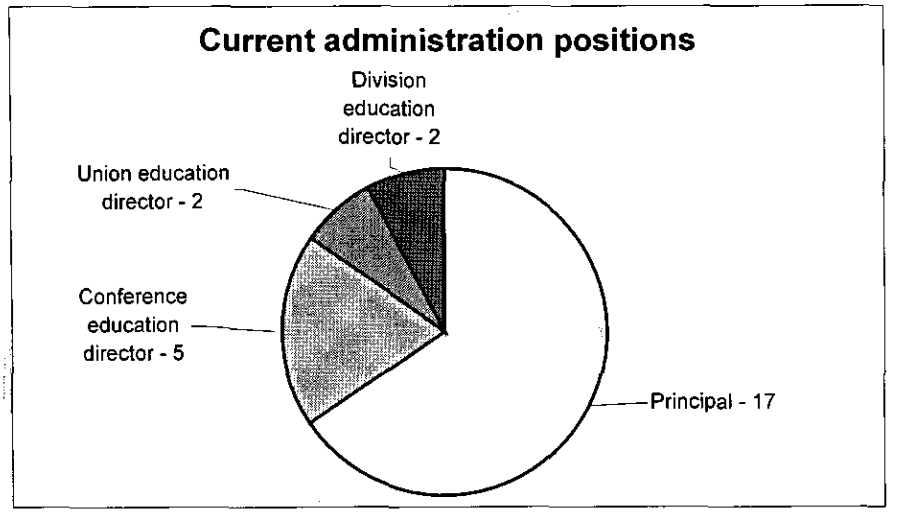


Figure 6: Current administration positions



Correlations: Background Information on Categories of Administrators

Correlations of the data were performed to provide a more comprehensive picture of the background of administrators within each category.

Principals

The majority of principals are male and are below 50 years of age (fig. 7), with the only female administrator in the entire SDA education system being a principal (fig. 8).

Figure 7: Age range of principals

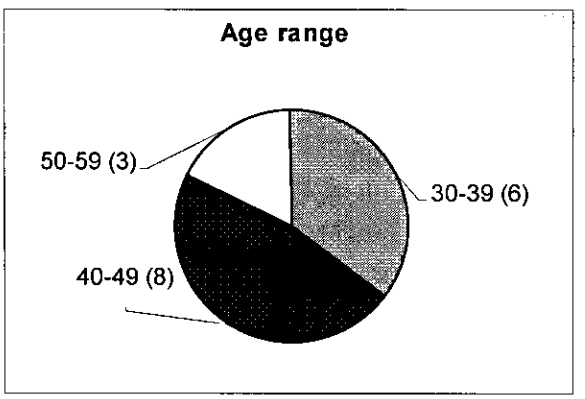
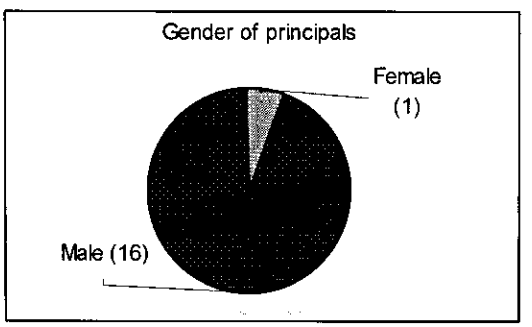


Figure 8: Gender of principals



Principals have a wide range of subject qualifications, with most being qualified in the areas of humanities, and science/mathematics (fig. 9). Many principals hold a Master's degree, with equal minorities holding a Doctorate or Bachelor's degree (fig. 10).

Figure 9: Subject areas of principals

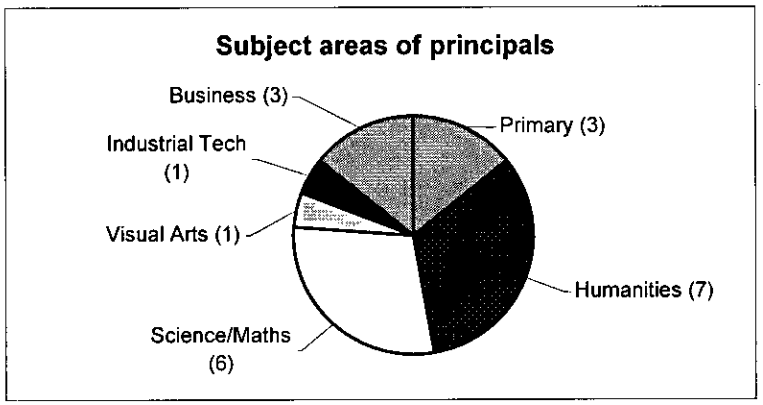
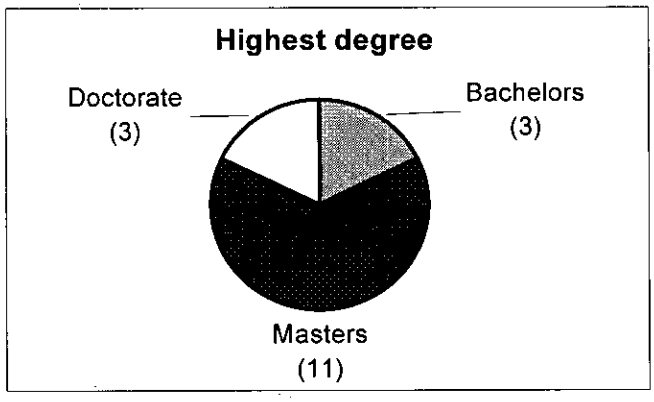
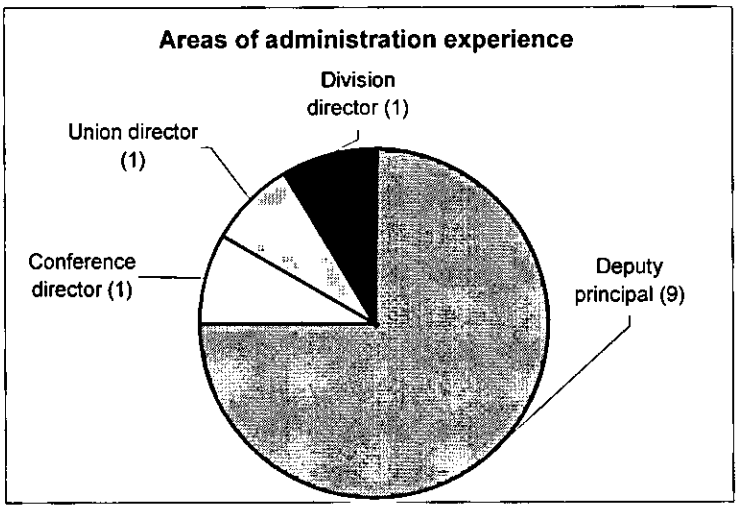


Figure 10: Highest degree held by principals



Nine principals have had previous experience in the role of deputy principal, with three principals holding experience as education directors (fig. 11).

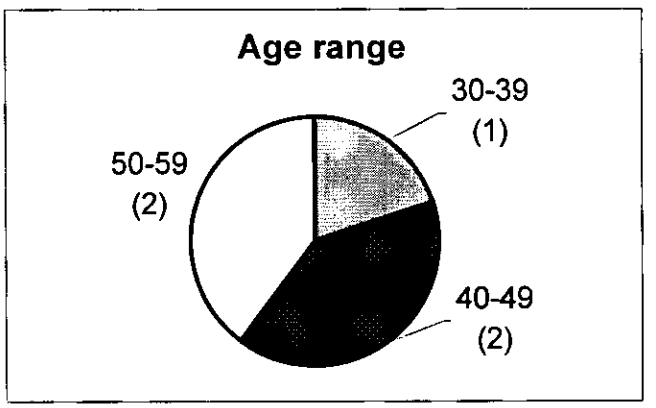
Figure 11: Areas of administration experience: principals



Conference Education Directors

All Conference education directors are male, and their ages are spread fairly evenly between 30 and 59 (fig. 12).

Figure 12: Age range of Conference education directors



Four of the Conference education directors are qualified in the area of primary education, with one director being qualified in the area of religion (fig. 13). This respondent does not have education qualifications. No respondents in this category hold a Doctorate degree, although three hold a Master's degree (fig. 14).

Figure 13: Subject areas of Conference education directors

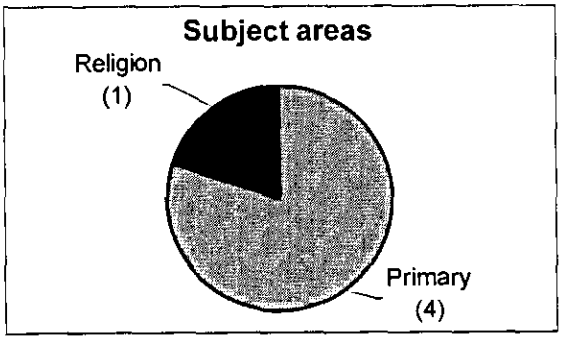
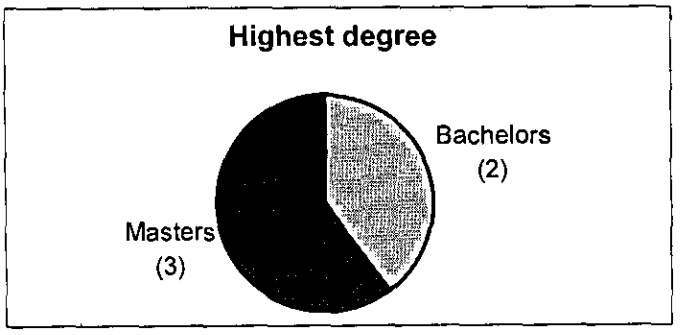
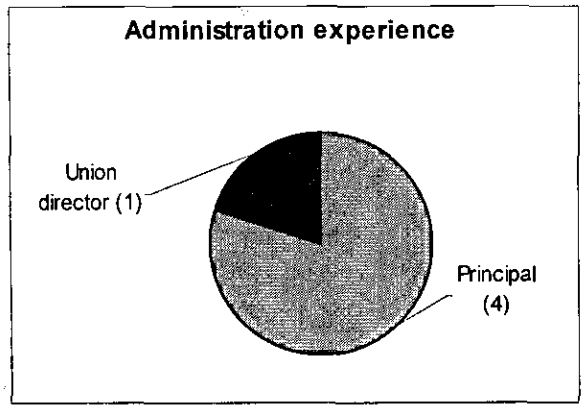


Figure 14: Highest degree held by Conference education directors



Four Conference education directors have previous experience in the role of principal. In addition, one Conference education director has previous experience in the role of Union education director (fig. 15).

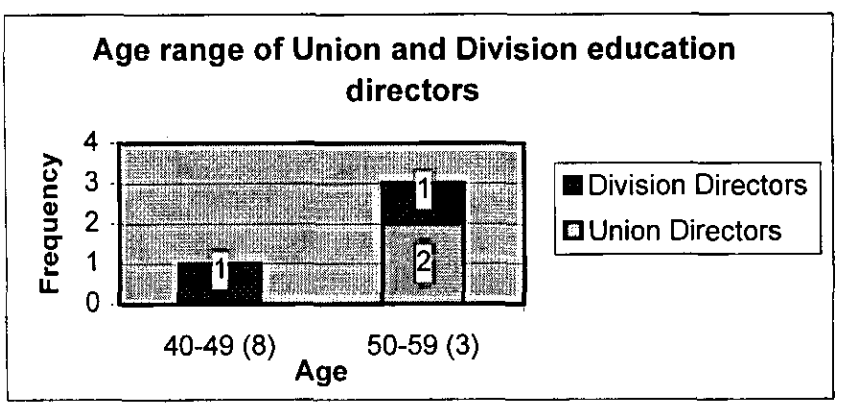
Figure 15: Areas of administration experience: Conference education directors.



Union and Division education directors

As was the case with Conference education directors, all administrators in the Union and Division education directors' category are male. The majority are aged between 50 and 59 (fig. 16).

Figure 16: Age range of Union and Division education directors



Union and Division education directors' subject areas are spread evenly between primary education and humanities (fig. 17). Similarly, one respondent in each category holds a Master's or a Doctorate degree (fig. 18).

Figure 17: Subject areas of Union and Division education directors.

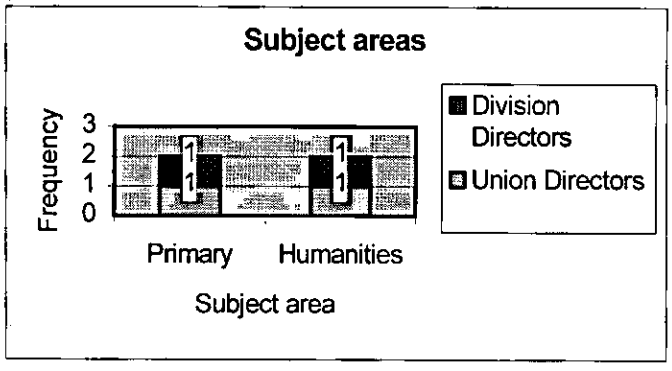
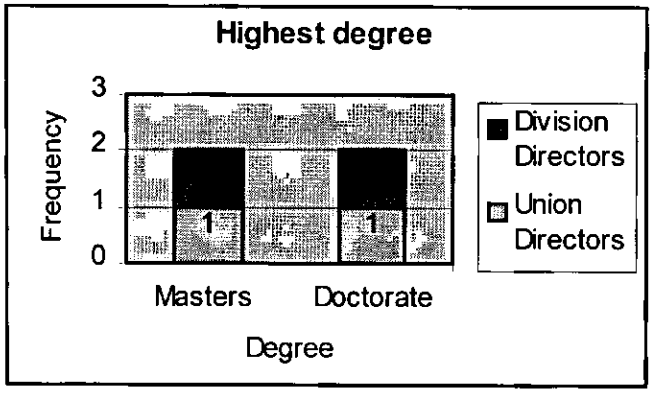
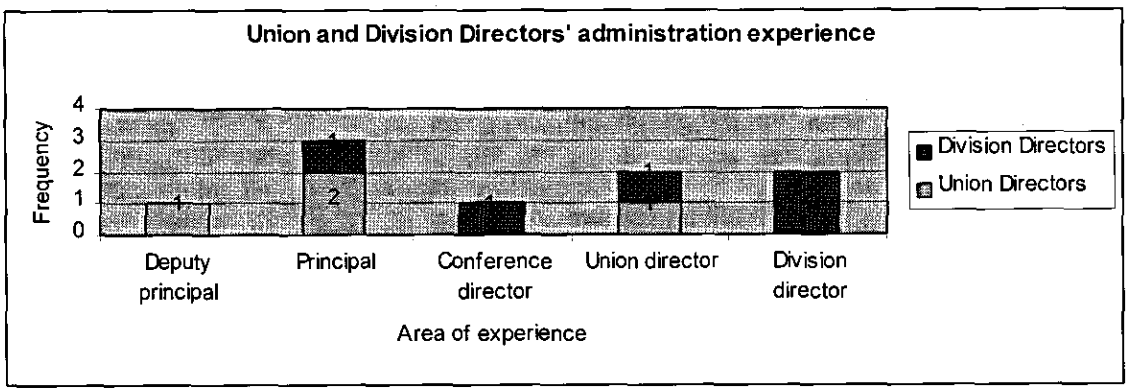


Figure 18: Highest degree held by Union and Division education directors.



Union and Division education directors possess experience in a range of administrative capacities, from deputy principal to Division education director. Three of the four education directors have held experience at a school level administrative role, while one education director has not held this role (fig. 19).

Figure 19: Areas of administration experience: Union and Division education directors



Section B: Perceptions of the Value of Music Education

i) Perceptions of the Value of General and Classroom Music Education

Question 6: Is classroom music education a valuable experience in itself?

Question 7: Can music education enhance learning in other subject areas and individual development? Respondents were also invited to comment on each question.

Quantitative data reveals that an overwhelming majority of respondents perceived general music education and general classroom music education to be a valuable experience in itself, as well as in its transfer effects to other areas of an individual's development (fig. 20). This overall perception is supported by a number of comments, with many respondents commenting on the value of general music education. Respondents

particularly focused on the transfer effects to the academic and personal development areas.

Comments on the value of general classroom music education

- "Many students may never have the opportunity for a broad education in this area if not made available at the school level" (Respondent 7).
- "Some students never tasted [have never experienced music education] so [it is] beneficial [for them] to be exposed [to it]" (Respondent 8).
- "Music is really an intrinsic part of life. It is important for students to be exposed to the basics of music, whether or not they pursue it further" (Respondent 9).
- "I listened to a principal from USA who changed an underachieving lower socio-economic school into a high achieving school through music learning and teaching focus" (Respondent 18).
- "Music is a key element of worship and communicating our faith thus any education in appreciation and or presentation of music is essential to our school's mission" (Respondent 23).
- "Very valuable in emotional education, aesthetic awareness, preparation for worship and leisure. In short, essential for personal balance" (Respondent 24).

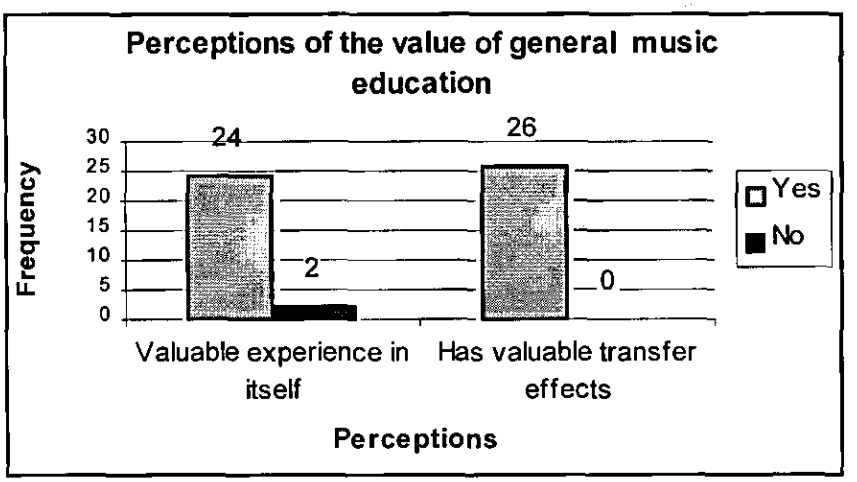
Comments on the benefits and transfer effects of general music education

- "The discipline of learning an instrument and performing can be applied in many fields" (Respondent 5).
- "Provides self discipline, opportunities for performance, hence leading to a confidence in one's own sense of esteem" (Respondent 7).
- "Music is a good discipline, mathematically based" (Respondent 8).
- "Studies have shown strong correlation between music and other disciplines, particularly the mathematics area" (Respondent 9).
- "Enhances learning and participation, develops self discipline" (Respondent 18).
- "I believe that music assists in learning in all subject areas" (Respondent 21).
- "Motor skills, intellectual skills, attitudes to perseverance, self presentation, self esteem etc." (Respondent 24).

On the other hand, two respondents did not perceive classroom music education to be a valuable experience in itself, with one of these respondents commenting: "I believe it is a valuable subject but to have it as a classroom subject means that all students in a class would need to take the subject. Some students would not be interested and it comes back to the logistics of programming and pupil interest. Better for those who are interested to do it out of school" (Respondent 22). Clearly, the respondent misinterpreted classroom music education as compulsory music education. This misinterpretation was not evident in any other comments.

Additionally, two respondents who indicated their perception of music education as a valuable experience in itself, indicated perceived difficulties in offering this subject: "must have the right people to teach it otherwise it can be difficult" (Respondent 11); "elective music would be a luxury even in a college of this size" (Respondent 4).

Figure 20: Perceptions of the value of general music education



ii) Perceptions of the Importance of Offering Classroom Music Education at Year 10-12 Level.

Question 8: Should senior classroom music education be offered to all students in all, some, or no SDA high schools?

Question 9: Is offering senior music education equally as, more, or less important as offering other subjects such as English and mathematics?

Quantitative data indicates that a small majority of administrators believe that senior music education should hold an equal status to compulsory subjects. Seventeen respondents in total believed either that senior music education should be offered in all SDA high schools, and/or that offering senior music education is equally important as offering compulsory subjects, such as English and mathematics. In addition, one subject perceived offering senior music education to be more important than offering compulsory subjects (fig. 20). However, respondents who believed that senior music education should be offered in all SDA high schools, did not necessarily believe that offering senior music education is equally or more important than offering English and mathematics, and vice-versa (fig. 21 & 22).

In spite of the majority perceiving this status however, qualitative data reveals that only two respondents supported this perception in their comments: "music has aesthetic value in and of itself and the earlier in the formal education experience it is introduced, the better" (Respondent 16); "resourcing would be a problem, but the benefits would be worth it" (Respondent 18). Indeed, a number of comments from these respondents revealed that offering senior music education in all SDA high schools was not perceived as realistic, or attainable, with some respondents identifying certain constraints: "ideally yes" (Respondent 21); "this would be the ideal (Respondent 7); " if there are candidates, and if there are funds" (Respondent 26); "size of Adventist schools and numbers interested prohibit making the subject more available" (Respondent 7); "funding such a program would for most schools be an impossibility" (Respondent 3).

Respondents who believed that senior music education should be offered in only some schools made similar comments, and perceived similar constraints. "Only in those schools who have trained staff and students who are interested" (Respondent 2); "the problem is number of candidates and availability of suitable, qualified staff" (Respondent 5); "it depends on the number of students – economics can determine whether it is offered" (Respondent 11); "depends on the demand, whatever courses offered must have a viable enrolment (Respondent 19); "depends on staff availability and student interest and numbers. It has to be financially viable" (Respondent 24); "some high schools are small and could not offer the teaching expertise nor the number of students to make it worthwhile. Some larger schools could do this adequately" (Respondent 22); "affordability determines subject options" (Respondent 4).

One respondent who believed that senior music education should be offered in only some schools, in addition to the 2 respondents who believed that it should not be offered in any SDA high schools, appeared to have interpreted the question to be referring to compulsory senior music education. Their comments reflected this interpretation: "music at that level doesn't suit every student" (Respondent 17); "not necessary for all senior students" (Respondent 1); "students at that age should have choice..."(Respondent 8). In addition, Respondent 8 commented "unless it is a VCE [HSC equivalent] subject then I would not consider [offering it at senior level]".

Although correlations were performed on the data to compare perceptions in each administration category, no trends were evident (appendix 8).

Figure 21: Perceived importance of offering senior music education to students in years 10-12

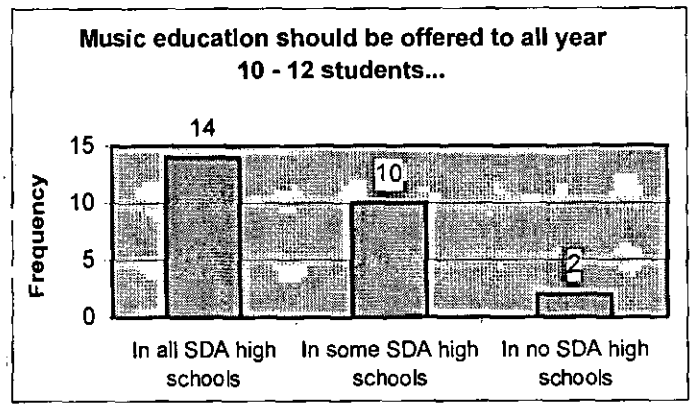
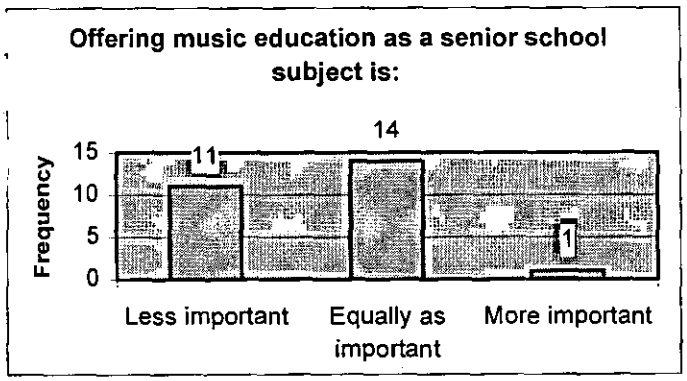


Figure 22: Perceived importance of offering senior music education compared with compulsory subjects



iii) Perceptions of the Importance of Music in Our Lives, and the Specific Relevance to SDA Schools.

Question 10: Do you agree with the following statement made by Merriam (1964) in regard to music: "There is probably no other human cultural activity which is so all-pervasive and which reaches into, shapes and often controls human behaviour."
Question 11: Do you believe that the SDA education system should be particularly interested in teaching our young people about different types of music so that they are better equipped to make good life choices in this area?

Many respondents believed that music reaches into, shapes and controls human behaviour more than any other cultural activity (Fig. 23). A larger number of respondents perceived the need for SDA students to gain an understanding of different types of music, to enable them to make good life choices in the area of music (fig. 23). Commenting on the pervasiveness of music in human lives, some respondents indicated an awareness of the perceived extent of the effects that music has in our lives: "it is obvious that music can profoundly influence our emotions and consequently our behaviour" (Respondent 9); "absolutely, just look at the impact of music and its use in our daily lives" (Respondent18); "our music students are often the 'better' students – more disciplined" (respondent 8).

Other respondents did not hold such strong opinions: "interesting comment, but probably very apt" (Respondent 3); "Very likely true" (Respondent 26); "statement is largely true

but some people within that culture are unaffected and they have little interest in music" (Respondent 22).

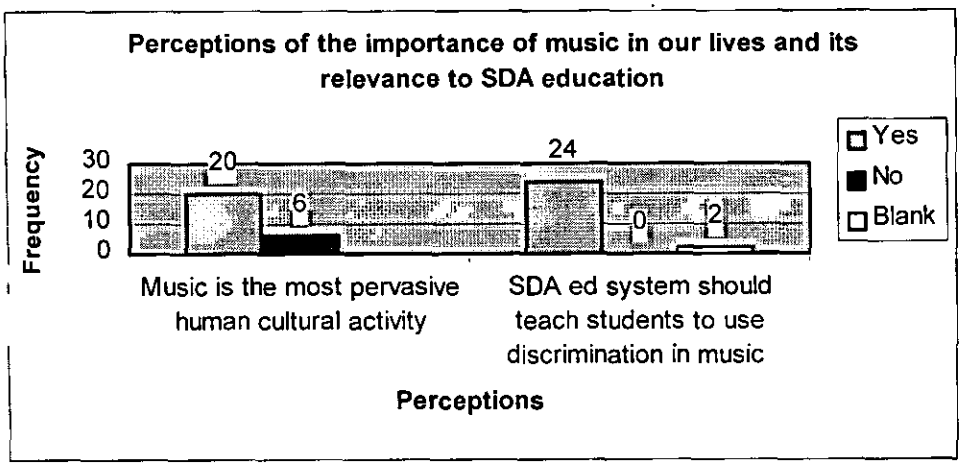
Three of the six respondents who did not agree that music is the most pervasive cultural activity commented: "music is important, but not as important as stated" (Respondent 11); art is powerful, as is drama, literature, etc. music is *one* of the arts" (Respondent 24); "arts as a whole, not just music" (Respondent 2).

Respondents commenting on the need for SDA students to gain an understanding of different types of music both supported their perception and brought up some important issues: "absolutely, if they know the elements and can think about the lyrics and their own emotional involvement, that helps" (Respondent 24); "balanced approach to music education which leads to appreciation" (Respondent 20); "also to complement their extension to worship" (Respondent 4); "what happens in schools should happen in homes and churches. Rock and rhythm are not the only genre" (Respondent 5).

An important issue identified by four respondents was that education in the area of music discrimination is weak in the SDA system: "this is a weakness in our system that we do not see in other SDA education systems around the world. Tends to be seen as a parental rather than school responsibility here" (Respondent 16); "better to control this area rather than ignore – which we often do" (Respondent 8); "ignorance is often the cause of intolerance and narrow-mindedness" (Respondent 9); "this area is sadly lacking" (Respondent 18).

On the other hand, Respondent 2 stated: "not just in music but in everything - that is education" (Respondent 2), and Respondent 22 perceived that "this could be done at the school in chapel periods and other methods apart from classroom time eg, choir etc" (Respondent 22).

Figure 23: Perceptions of the importance of music in our lives and its relevance to SDA education



Section C: Administrators' Awareness of Music Education

Question 12: Have you read or gained a basic understanding and knowledge of the most recent music syllabus in your State/Country for senior school?

Question 13: Are you aware of any studies conducted or literature written, on the value of music education a) in general, b) as a senior school subject?

Question 16: Are the staff under your administration aware of any benefits of music education?

Results show an overall low awareness among administrators of music education, particularly in the areas of the senior music syllabus and studies or literature on the value of senior school music education (fig. 24).

Awareness of studies or literature on the value of general music education was considerably higher in comparison, although only fourteen respondents possessed awareness in this area (Fig. 24).

Although requested to elaborate on the studies, only five administrators commented. Comments from three of these administrators indicated a vague awareness of studies and literature: "I am vague, but have read stuff on the contribution of music to the development of the whole person" (Respondent 24); "only through my general reading and experiential articles and personal views" (Respondent 9); "many studies rich in their advocacy in contemporary education literature" (Respondent 16). Comments from the remaining two administrators indicated general, though more specific knowledge: "use of music in learning – autistic children, use of certain music in enhancing learning - especially memory" (Respondent 25); "stimulates learning, multiple intelligences, academic excellence" (Respondent 10).

One respondent, who was not aware of any studies about music education or the senior music curriculum commented: "I am not a music person – but am more than happy to support a music program" (Respondent 26).

In spite of low awareness of music education among administrators, most perceived the staff under their administration to be aware of the benefits of music education (fig.24). Nevertheless, comments from four administrators indicated that not all staff were aware, and that staff may not necessarily be aware of specific benefits of music education: "they are probably not all aware of the benefits" (Respondent 25); "some are" (Respondent 8); "same as all other subjects" (Respondent 2); "as much as any other area" (Respondent 12).

Only one respondent indicated having actively dealt with the issue of music education, stating "I have discussed this with education directors" (Respondent 21).

These comments indicate that many staff may be aware of the benefits of music education in spite of the lack of awareness of their administrator, or that administrators are not aware of what the staff under them know. For example, Respondent 26, who was not aware of benefits of music education commented "many staff [are aware]" (Respondent 26). Correlations were performed to determine the extent of this factor. These revealed that while fourteen administrators were aware of studies on the value of general music education, only eleven of these administrators perceived their staff to be aware of these benefits, with three perceiving their staff to be unaware, or were unsure of staff awareness. On the other hand, eleven administrators were not aware of studies on the value of general music education, however, nine of these administrators perceived their staff to be aware of the benefits, with two remaining unsure (fig. 25).

Figure 24: Awareness of music education held by administrators

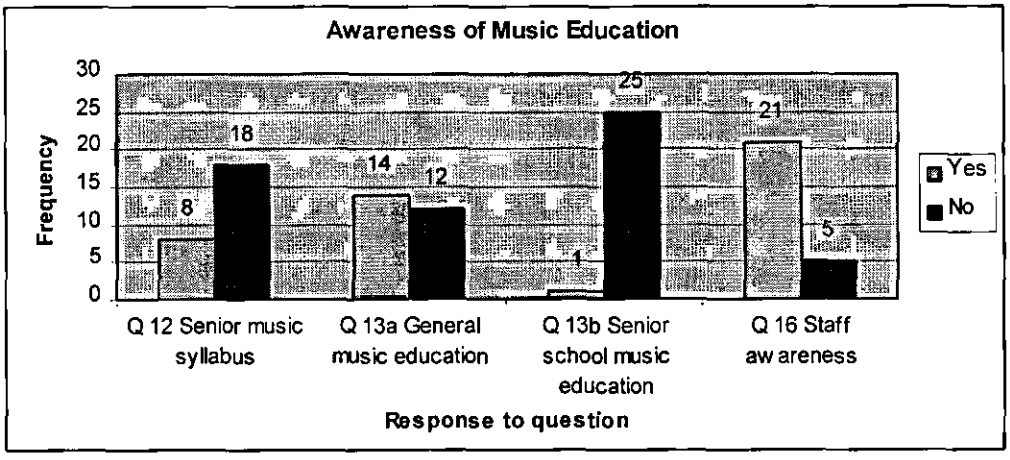
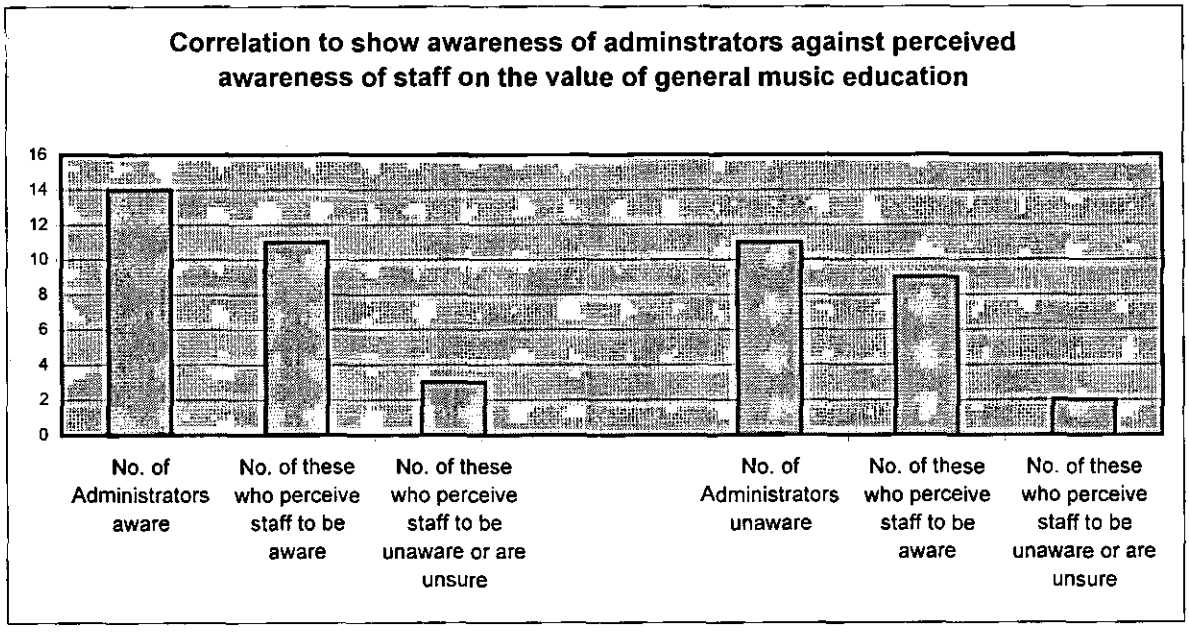


Figure 25: Correlation to show awareness of administrators against perceived awareness of staff about the value of general music education



Section D: The Current Status and Extent of Senior Music Education

Question 17: What is the current status of music education as a senior subject in Australia and New Zealand?

Question 19: What is the current extent of music education at senior high schools under your area of administration?

Overall, more than half of the responses to these questions indicate that music education holds a low priority status (fig. 26). This low-priority status was strongly supported by the extremely low number of high schools offering music education in year 10, 11 or 12 (fig. 28).

The largest group of administrators perceived music education to hold a low priority status, commenting: "limited option" (Respondent 1); "I believe it could be strengthened" (Respondent 6); "less than desirable" (Respondent 14); "poor" (Respondent 16); "not offered due to lack of demand" (Respondent 19); "not very high" (Respondent 21); "very rarely offered and if it is, usually by distance education or through external tutors" (Respondent 23); "offered where possible, but of a minor consideration in respect to the whole program" (Respondent 24); "very much a specialty area" (Respondent 7).

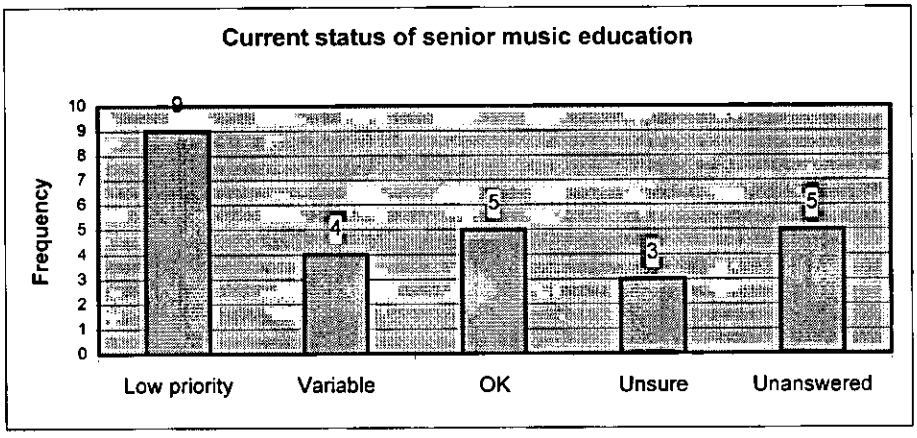
Five respondents indicated that the status varies between schools and states: "available if the schools can afford to run it" (Respondent 3); "available as an option if the school can afford to offer it" (Respondent 17); "in large schools it is offered" (Respondent 11);

"varies between schools – some schools choose to focus on music, some on sport" (Respondent 12); "this would vary from state to state" (Respondent 13).

Four respondents held varying opinions on the status of senior music education, with most responses indicating that they perceived the status as 'ok'. "It is available to those students who want to select it. They can choose it as an option" (Respondent 9); "there are various year 11-12 study options available in..." (Respondent 26); "equal to other arts subjects" (Respondent 2); "offered as an option in each of the three high schools, mainly takes the form of choir" (Respondent 18); "optional" (Respondent 20).

Three additional respondents commented on their lack of awareness of the current status: "don't know, only offered individually over past years here" (Respondent 8); " I don't know but it used to rank as a subject offering university entrance" (Respondent 22); "I don't know, I come from..., and don't know what is going on in the rest of Australia and New Zealand" (Respondent 25).

Figure 26: Perceived current status of senior music education in Australia and New Zealand



A large majority of administrators responded that senior music education was not available in their schools, or was available as distance education only (fig. 27). Education directors gave very general answers on the current extent of senior music education, for example "narrowly confined" (Respondent 24), or gave incorrect answers when compared with the results from principals. Consequently, the data from the individual principals were graphed separately (fig. 28). All references to the extent of senior music education from this point, will be based on this graph.

Out of seventeen SDA high schools in Australia and New Zealand, eleven offered no senior music education, or offered it as a distance education option only. Only four schools in Australia offered music education at year 10 level, with one school in Australia offering music education at year 11, and one school in New Zealand offering music education at year 12 (fig. 28).

Figure 27: The current extent of music education: responses from all administrators

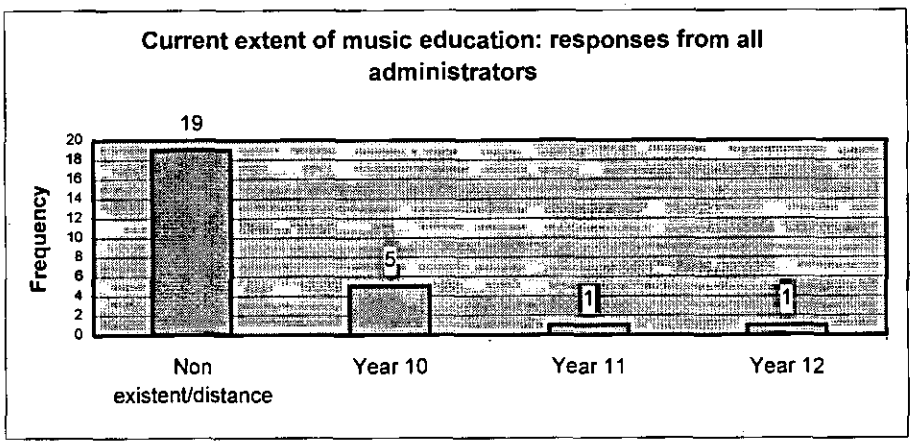
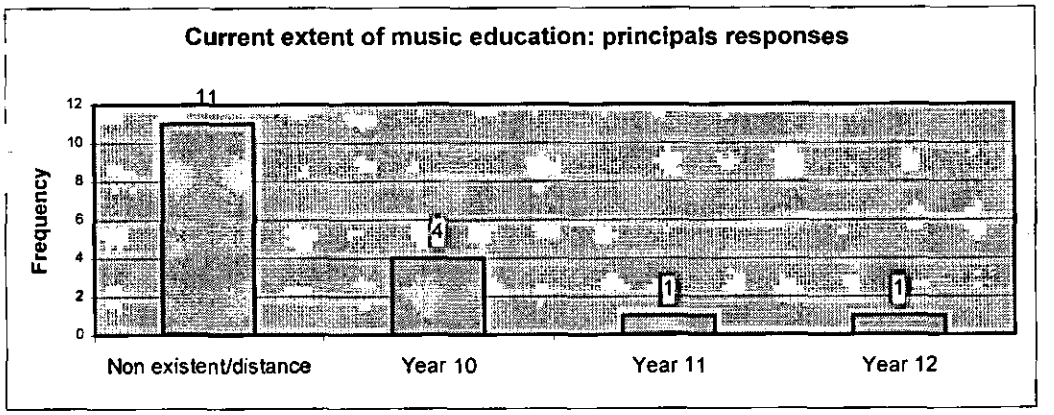


Figure 28: The current extent of music education: responses from principals



i) Reasons for Current Extent

Question 14: Do you think that there is a wide range of career options available to SDA musicians a) within the Church system b)outside the Church system?

Question 15: Are the staff under your administration area, particularly career advisers, aware of these career options?

Question 19b: Do you think the extent of music education under your area of administration should be changed?

Question 19d: What do you think is preventing these changes taking place?

Question 12b: What are the constraints on implementing the senior school music syllabus?

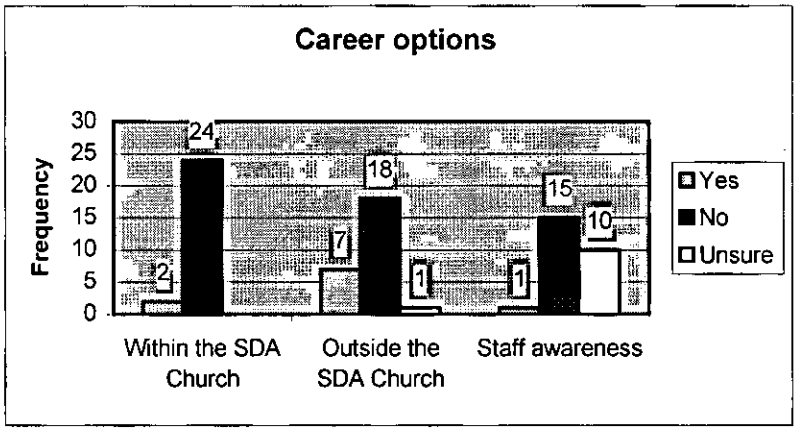
The results show that a large majority of respondents believed there to be very limited career options available to SDA musicians either in, or outside of, the SDA Church (fig. 29), and that staff under their administration hold similar perceptions. In addition to three respondents commenting that they did not know about career options, other respondents commented on the limited range of career options: "very hard for anyone to make a career out of music" (Respondent 26); "there are many opportunities to use music in the Church system, but limited career options" (Respondent 23); "there is a range, but it is limited to a teacher of an instrument, and a part time music teacher in a school or full time at Avondale" (Respondent 22).

Respondents who perceived there to be a broad range of career options commented: "Music industry is very large and productive quality education can equip individuals to excel in chosen area facilitating capacity to seize opportunity. Australian music industry is growing I hear, and career options would therefore be growing" (Respondent 20); "unlimited opportunities outside, but lifestyle and employment issues may limit the capacity of an SDA to use them" (Respondent 23); "praise and worship – Church, School, Community; functions, evangelism and ministry" (Respondent 10); "outside the

system where there are much larger schools, the cost factor and subject options are more manageable" (Respondent 22).

A number of respondents were unsure of staff awareness of career options, commenting: "unsure/presume" (Respondent 20); "not sure" (Respondent 15); "unable to comment accurately on this one" (Respondent 18); "not sure" (Respondent 15); "don't know" (Respondent 22). Providing reasons for lack of staff awareness, respondents commented: "because we don't have music as an option at school, I suppose it is not discussed that often" (Respondent 25); "we have only just begun the senior school program and the careers advisor is new to the job" (Respondent 13). In addition, some respondents indicated that staff were aware of career options, commenting: "some staff – yes, they are very close to this" (Respondent 26); "I don't have any staff directly under me, but believe that our career advisers are well informed" (Respondent 23); "as much as any other" (Respondent 12); "our career teacher is also band/choir director" (Respondent 8).

Figure 29: Perceived range of career options for musicians



ii) Satisfaction with Current Extent

Results show that approximately half the respondents (14) thought that the current extent should change. Correlations reveal that a majority of respondents offering no senior music education perceived that this should change (fig. 30). However five of these respondents were education directors within the Conference and Union/Division categories (fig. 31). A small total of seven principals who offered no senior music education thought that this extent should change. Similarly, only one principal offering senior music education in year 10 thought that this extent should change. On the other hand, the one principal who offered music education to year 11 level, thought that this extent should be increased in the near future. One principal, perceiving that the non-existent extent should not be changed, commented: "only if staff interest and budget allow it" (Respondent 2). Only two of five Conference education directors thought that the perceived lack of senior music education should be changed, whereas three out of four Union/Division education directors thought that this extent should be changed. The one respondent from the latter category who did not think that this extent should be changed, commented: "not necessarily if we go by student interest" (Respondent 24).

Figure 30: Correlation of responses to 'should the current extent be changed' against the current extent of senior music education

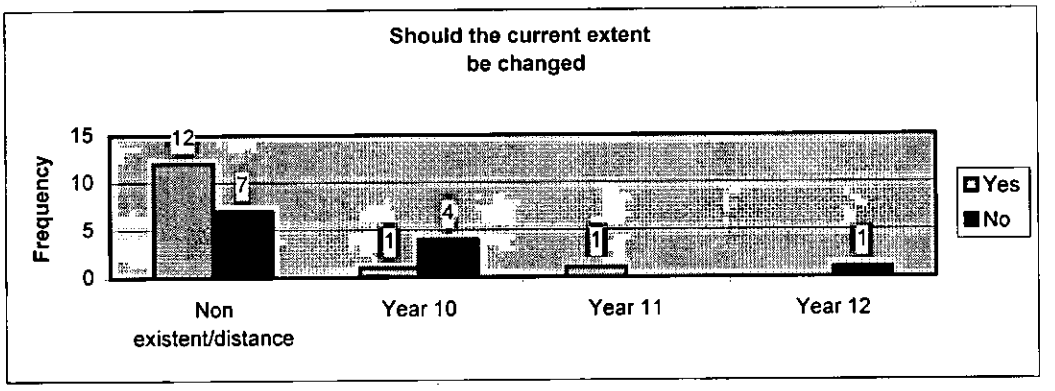
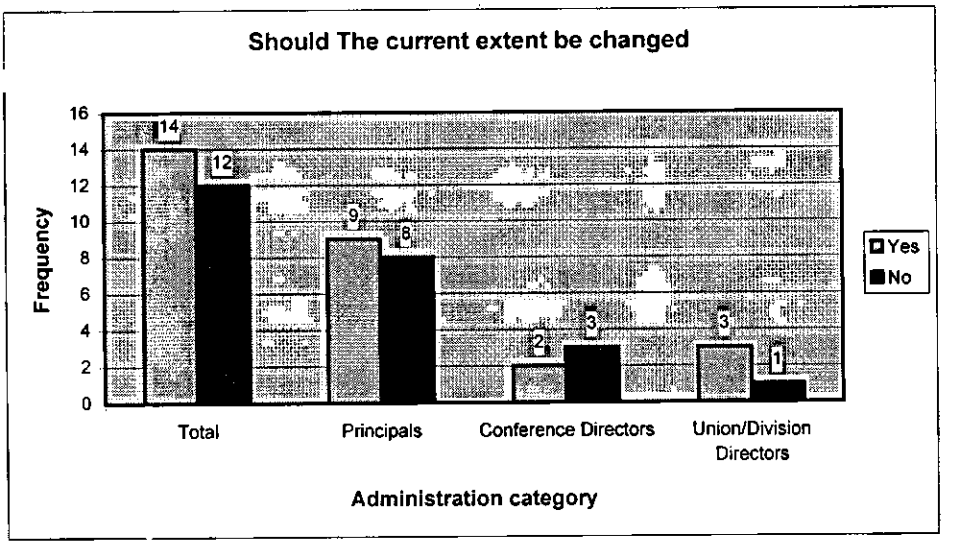


Figure 31: Correlation of 'should the current extent be changed' against administration category



iii) The Future of Senior Music Education

Question 20: What are your future plans for senior music education?

Only eight administrators indicated their intention to increase music education in the future (fig. 32). Of these eight, only four were principals, with one being a Conference education director, two being Union education directors, and one being a Division education director (fig. 33). No administrators intended to reduce music education.

Figure 32: Future plans for music education by administrators

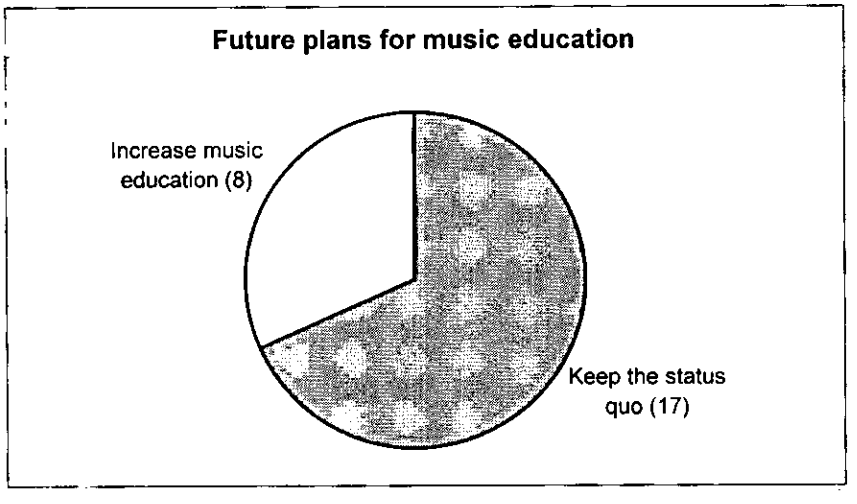
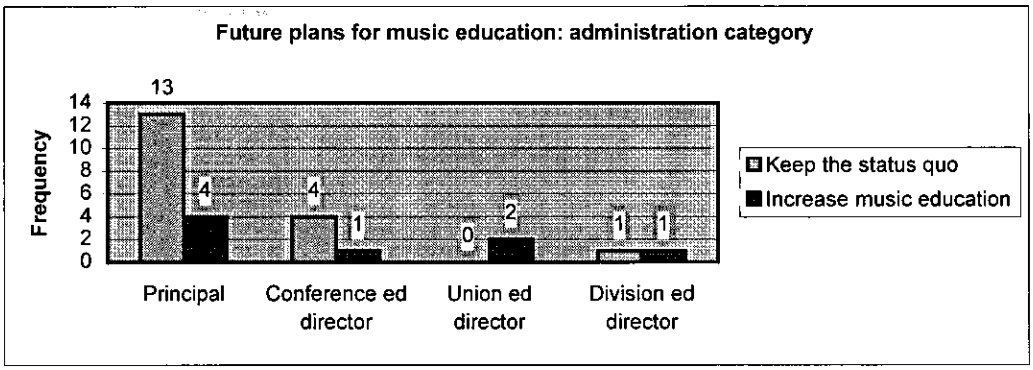


Figure 33: Correlation of future plans for music education against administration category



iv) Perceived Constraints

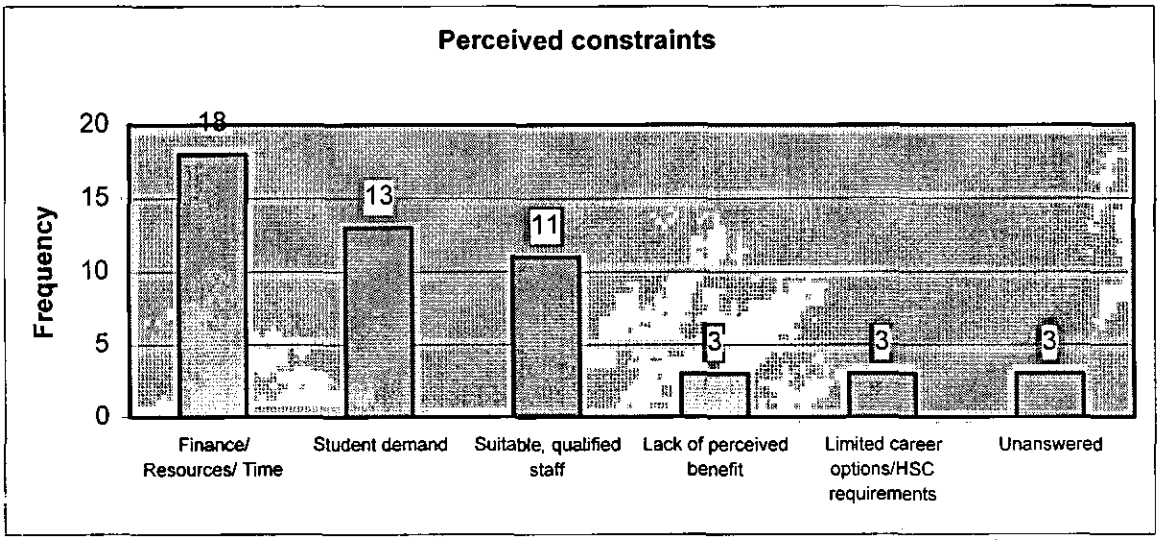
Questions 12b: What are the constraints of implementing the curriculum in your school/s?

Question 19d: What is preventing these changes taking place?

A total of over forty constraints on offering music education were perceived by 23 administrators, with a number of these volunteering constraints throughout the questionnaire. For example, in response to the first question on the perceived value of general classroom music education, Respondent 4 wrote "elective music would be a luxury even in a college of this size". Therefore, all comments from the questionnaire on perceived constraints of offering senior music education are considered in this section, with most comments coming in response to question 12b and19d. Comments on perceived constraints were categorised into four sections, with the predominant

constraints being perceived as lack of finance, lack of student demand, and lack of suitable qualified staff (fig. 34).

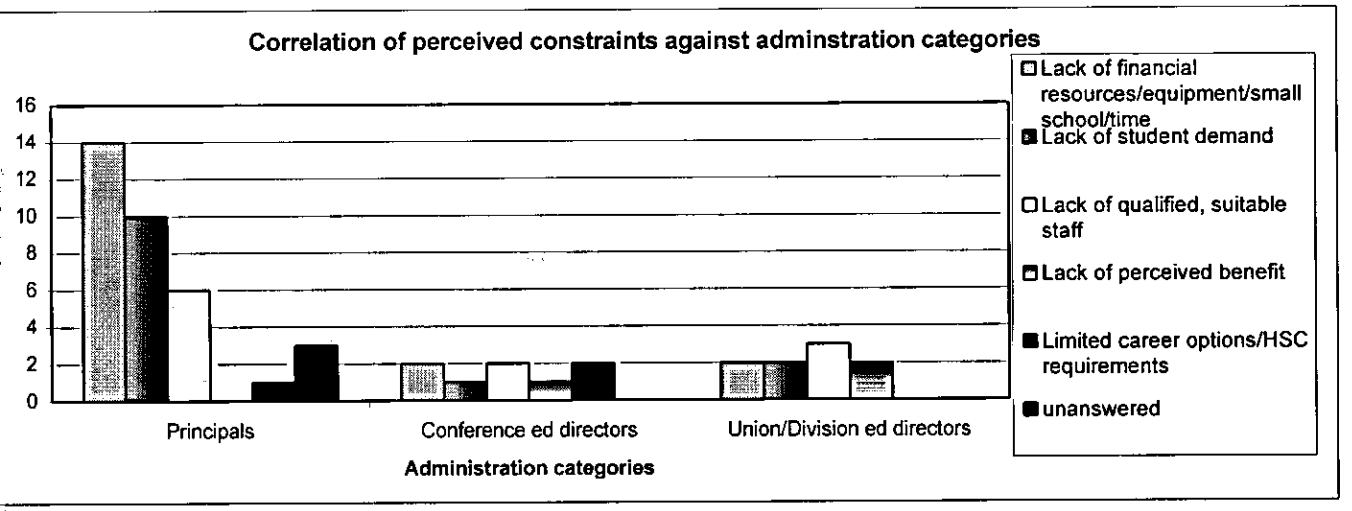
Figure 34: Perceived constraints on offering senior music education



Correlations were performed on the data to compare perceived constraints within each administration category (fig. 35). They reveal that individual principals were likely to perceive a range of constraints, demonstrated by the total number of thirty-one responses from fourteen principals, with an approximate average of two constraints per principal. Respondent 5 demonstrates this notion: "Qualified staff available, equipment, number of suitable, enthusiastic candidates to make offering subject economically viable". Most principals perceived similar constraints, with the main trends being lack of finance, lack of students, and lack of 'suitable', qualified staff. "Must have the right people to teach it otherwise it can be difficult" (Respondent 11); "finance and qualified trained music teachers in all of our secondary schools"; "elective music would be a luxury even in a college of this size" (Respondent 4); "size of Adventist schools and numbers interested

prohibit making the subject more available" (Respondent 7); "funding such a program would for most schools be an impossibility" (Respondent 3); "the problem is number of candidates and availability of suitable, qualified staff" (Respondent 5); "it depends on the number of students – economics can determine whether it is offered" (Respondent 11). Similarly, Union and Division education directors were likely to perceive a range of constraints, with an average of approximately two constraints per education director. Conference education directors were less likely to perceive a range of constraints. In addition, Conference education directors had the largest range of perceived constraints, and an even spread, displaying overall diversity in perceptions between each education director. Comments demonstrated this notion: "pressure to perform well in external exams, and lack of perceived benefit from music being compulsory" (Respondent 18); "qualified and experienced personnel to provide suitable instruction" (Respondent 20); "to introduce a music teacher along with the necessary subjects we now have to teach would blow out our budget" (Respondent 22); "depends on the demand, whatever courses offered must have a viable enrolment (Respondent 19).

Figure 35: Correlation of perceived constraints against administration category.



vi) Responsibilities: Current Status

Question 18: Do you think that the current status of music education as a senior subject is a reflection of the value that any of the following groups place on it: SDA school administrators; the SDA Church as a whole; individual principals; other?

Question 19c: Who do you think is, or should be responsible for changing it?

Overall, the largest group of respondents perceived the current status of music education to be a reflection of the value that students place on it. This group was predominantly made up of principals, and 3 Conference education directors (fig. 36). Although the 'student' category was not included in the options of the question, 13 administrators identified this. Additional comments were made by some: "music is not perceived as a career opportunity but rather as a useful pass-time. Hence there is a not a high demand amongst students for music in the senior school" (Respondent 23); "higher demand

would increase its prominence" (Respondent 24); "more connected to interests rather than values. Administrators are also tied to staff availability" (Respondent 26).

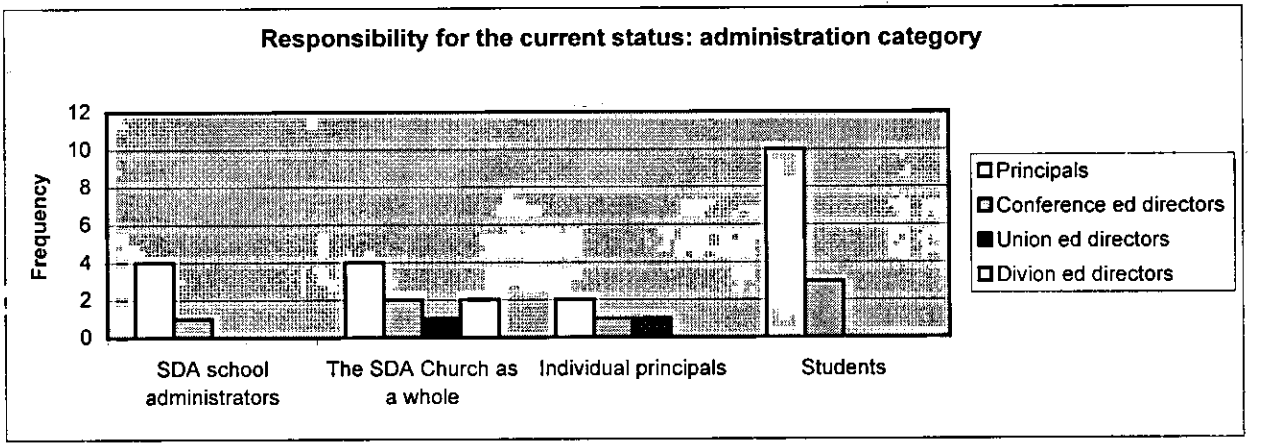
The next largest group perceived the current status to be a reflection of the value that SDA Church as a whole places on it, with this group consisting of administrators from all categories.

Five respondents perceived SDA school administrators (education directors) as responsible for the current status, with four of these being principals. In addition, two principals perceived themselves as responsible for the status, with one Conference education director and one Union/Division education director also perceiving principals as responsible.

Only six administrators, from various categories perceived a range of factors as influencing the current status, commenting: "all the above plus Adventist Home" (Respondent 7); "music is seen as a tool for good and evil, looked at with suspicion by the Church and Admin at times" (Respondent 6); "I don't hear it being pushed as of any importance by any of us. Arts have always struggled in this country, and it is a reflection of that also" (Respondent 18); "clientele often influence/demand service. If the Church as a whole gives value to music, this will impact parent and student needs which impact school offerings" (Respondent 20); "SDA constituency relatively uninformed regarding music. Long history in this culture of students moving through music grades with private tutors rather than in schools a factor" (Respondent 16).

In addition, three respondents perceived other areas, not displayed in fig. 36: "some schools choose to focus on music or sport or other things. Has nothing to do with education directors" (Respondent 12); "university entrance requirements and students perception of its value" (Respondent 9); "funding, extension to year 12, student growth limited in rural areas" (Respondent 10).

Figure 36: Correlation of perceived responsibility for status against administration category



vii) Responsibility: Current Extent

There was a considerably lower response rate to question 19c, relating to the responsibility for changing the current extent of senior music education. Twenty responses were given from only fourteen administrators. It is possible that the low response rate was caused by the tendency for many respondents to write constraints[1]

[1] Constraints being classified as objects, and responsibilities being classified as persons.

instead of responsibilities in response to question 19c, and then write additional constraints in response to question 19d. In addition, many respondents left this question blank.

The largest group of responses identified principals as responsible for changing the status, with four of these being principals themselves (fig. 37 & 38). Respondents commented: "start with the principal down" (Respondent 18); "me" [principal] (Respondent 3); "we can advocate this and other changes from a system level – and need to do so better. Best made operational by inspirational school level leadership" (Respondent 16).

In addition, some respondents combined the school board as part of this process: "principal and board. We should have a strong program to year 12" (Respondent 6); "BOT [school board] and school administration" (Respondent 14); "if change was necessary the school board of management would need to own the need and school administration would facilitate implementation" (Respondent 20).

Respondent 1, however, perceived the school board to be solely responsible, if there was a need for change: "academic committee directive, if student warrants this and staff expertise allows it" (Respondent 1). Three additional respondents perceived the school board in conjunction with the school principal as responsible for changing the extent.

Five respondents perceived students to be responsible for changing the extent, commenting: "when double streaming reaches year 11 then the students will select the

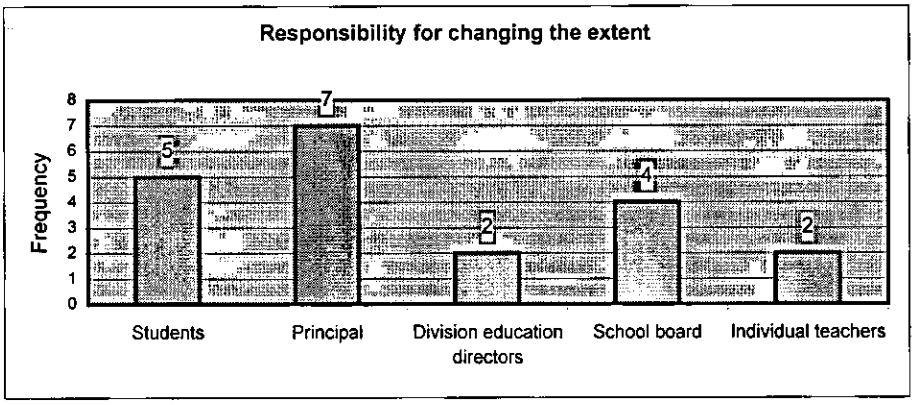
subjects that best suit them. Music may get up and running, or it may not" (Respondent 4); "it needs to be student-driven. I have no more than 2-3 requests for music annually for music as a senior option" (Respondent 11).

Two respondents perceived Division education directors as responsible for changing the current extent, with one of these being in the Union/Division category, and one being a principal (fig. 37 &38). "It should be led from the top, but it is a slow process" (Respondent 21); "it would be good to have it from the Division but in the meanwhile it will have to come from the school administration" (Respondent 25).

Two respondents perceived individual teachers to be at least partly responsible for changing the status: "band coordinator" (Respondent 13); "a whole range of people – school principals, careers counselors could do more to push music as an option" (Respondent 23).

In addition, Respondent 23 perceived Avondale college as partly responsible for changing the current extent: "Avondale College needs to rethink its music program to develop music teachers that can *run* the kind of music programs schools require, including bands and choirs" (Respondent 23).

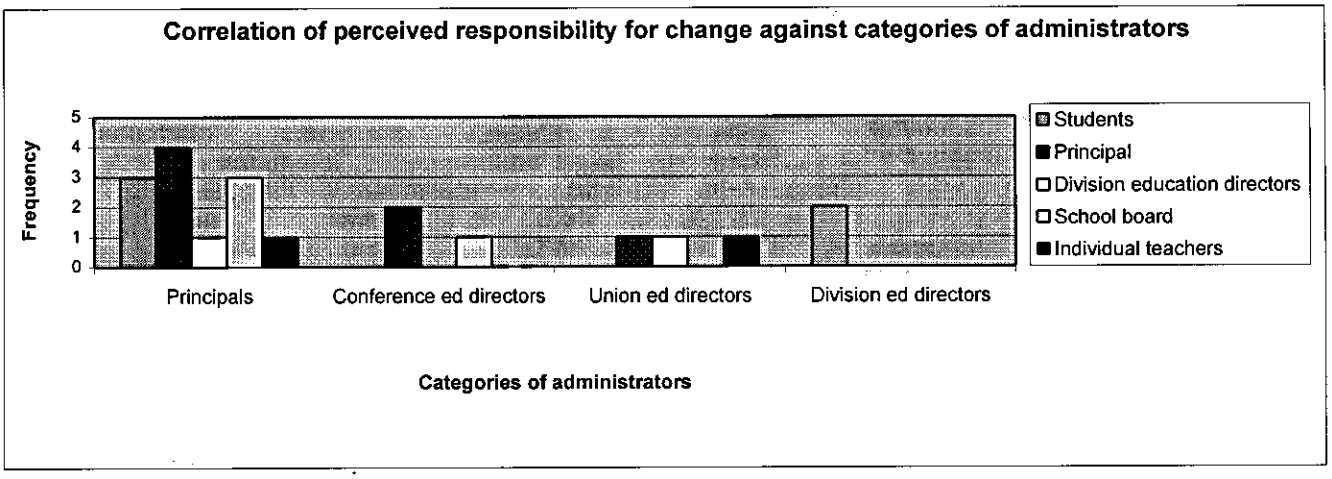
Figure 37: Perceived responsibility for changing the extent of senior music education



The correlation of perceived responsibility against administration category reveals that principals identified the broadest range of responsibility for changing the extent, with the most common perceptions for responsibility being accorded to students, the principals themselves and the school board (fig. 38).

Only two Conference education directors responded to the question, with both perceiving principals as being held responsible and one also perceiving the school board to be held responsible. One Union education director perceived a range of factors, identifying principals and "careers advisors" as being particularly responsible for increasing the extent. The other Union education director perceived the Division, and possibly Union education directors as being responsible, stating "it [change] should be led from the top down...". Both Division education directors, however, perceived students as being responsible for changing the extent (fig. 38).

Figure 38: Correlation of perceived responsibility for change against category of administrators



Chapter 5

Discussion of Results

The results of the study display diversity in respondents' perceptions of the value of music education, reasons for the current status of music education, and responsibility for the extent of music education, with some trends in attitudes becoming apparent. While some responses support the literature regarding the value of music education and the current status of the subject, many responses differ.

Perceived Value of Music Education

An overwhelming majority of respondents perceived general music education to be valuable, with comments such as: "some students may never have the opportunity for a broad education in this area if not made available at the school level" (Respondent 7); "enhances learning and participation, develops self discipline" (Respondent 18); "music assists in learning in all subject areas" (Respondent 21), displaying an overall favourable perception of the value of general music education. This perception is supported by State administrators Wentz (1985), Hornbeck (1985), and Turner (1984), and SDA music specialists Edwards (1989), Otto (1989), Heise (2000), and Stefani (2000). In addition, studies by Shaw and Rauscher (1997; 1999), and Spychiger (1998), support the notion of the transfer effects of music education.

Twenty respondents perceived music to be the most pervasive human cultural activity, commenting: "it is obvious that music can profoundly influence our emotions and consequently our behaviour" (Respondent 9); "absolutely, just look at the impact of music and its use in our daily lives" (Respondent 18). It is interesting to note that in their comments, no respondents related this notion to the behaviour or social development of secondary school students. Hargreaves and North (1999), however conclude that music is a central part of personal development and identity, particularly for adolescent listeners. Heise (2000), also advocates this notion. Respondents who did not hold this perception tended to believe either that this perception applies to arts as a whole, rather than just music, or that music is not this important in everyone's lives. Respondent 4 commented: "art is powerful as is drama, literature etc...music is just one of the arts".

On more specific issues, respondents' opinions were noticeably diverse. Thirteen respondents attributed senior music education as being of equal status to other subjects, with only one respondent attributing a greater status. Respondents holding these perceptions commented: "music education is equally important as English and mathematics even though it does not enhance entry to most university courses...music makes a big difference to schools" (Respondent 21); "I listened to a principal from USA who changed an underachieving lower socio-economic school into a high achieving school through a music learning and teaching focus" (Respondent 18). Research by Catterall (1997) supports these perceptions, revealing a link between music education and increased academic ability, particularly in the higher grades of secondary school. Hargreaves and North (1999) likewise support these notions, suggesting that music plays

important social functions in our lives, and constitutes a central element of personal development and identity particularly for adolescents.

In contrast, the remaining twelve respondents attributed a lower status to music education than to other subjects. This absence of unity in perceptions, and particularly the large number of respondents attributing a lower status to music education, confirms Stefani's (2000) and Robertson's (1971) assumption that there are SDA school administrators who do not perceive fine arts subjects as being of equal value to other subjects, such as English and mathematics.

Four respondents perceived the importance of offering music education at this level as depending on students' intended career paths. Additionally, no administrators made the connection between the importance of offering senior music education and the enhancement of the quality of life of students. However, SDA music educator, Edwards (1989) advocates that particularly in the SDA system, career education should not be emphasised at the expense of life education. Edwards contends that because music is a basic manifestation of being human, and that it plays such a major role in our lives, education in this subject helps considerably in teaching us how to live life. "Success is not earning money. Success is being able to live life as you wish..." (p 13). In addition, Hornbeck (1985) and Wentz (1985) believe that music education is necessary to prepare students for the art of living and for lifelong expression. States Wentz (1985) "Our society must seek to keep a balance between the musical keyboard and the computer keyboard. Music not only prepares the mind and body for a career, it also prepares the personality for life. There is nothing more basic than that" (p 35).

Twenty-four respondents strongly agreed that SDA schools should be particularly interested in teaching students to use discrimination in their music choices, thus enabling them to make good life choices, with many adding comments that reveal their own opinions in this area: "absolutely: if students know the elements and can think about the lyrics and their own emotional involvement, that helps" (Respondent 24); "balanced approach to musical understanding leads to appreciation" (Respondent 20); "ignorance is often the cause of intolerance and narrow-mindedness" (Respondent 9). Similarly, Colvin (1976), Hamel (1976), and Robertson (1971) urge SDA schools to educate students in the area of discrimination in music to help them live better and more meaningful lives, while Stefani (2000) believes music education to be particularly important for students at the senior level because of their increased ability to think conceptually, and thus to make wiser decisions about the music they choose to include in their lives.

An important issue emerging in relation to educating students as consumers of music, is the perception that SDA schools do not currently educate their students in this area. Three respondents indicated this issue, commenting, "this area is sadly lacking" (Respondent 18); "better to "control" this area if possible than ignore – which we often do" (Respondent 8), while Respondent 24 indicated that most schools are in denial of SDA philosophy on this matter. Similarly, Stefani (2000) perceives SDA schools to be neglecting this area.

Two administrators identified a perception, held by many people within the SDA Church community that the education of students as consumers of music is not viewed as

specifically a school responsibility. Respondent 5 pointed out that what is taught in the schools needs to also be taught and carried out in SDA homes and churches. This issue demonstrates again, the lack of unity in perceptions and practices of music education and related issues within the SDA system, and in this case, the SDA Church as a whole.

Additionally, six respondents raised the issue of the important role that music education plays in worship. Respondents perceived there to be a strong link between these areas, commenting: "music is a key element of worship and communicating our faith. Thus any education in appreciation and/or presentation of music is essential to our school's mission" (Respondent 23); "music is a great avenue for promoting Christian values...and for providing an avenue for SDA young people to be involved in their local church, thus increasing the likelihood of them retaining a relationship with the Church and hence with God" (Respondent 23); "music is very valuable in...preparation for worship" (Respondent 24). Similarly, Heise (2000) views senior music education particularly as an opportunity for students to develop their abilities in performance and composition, thus increasing their participation in worship services. Without senior music education, students may never again have the opportunity to develop and strengthen these abilities, particularly in composition.

Generally, a low priority status of music education was perceived by respondents. Thirteen of twenty-one responses to this question indicated that music education currently holds a lower priority status than other subjects: "music doesn't have a very high status" (Respondent 21); "a limited option"(Respondent 24); "it is available in large schools" (Respondent 11); "varies between States" (Respondent 26). Similarly, Broudy

(1990) and Rodgers and Hamilton., (1999) indicate an overall low-priority status placed on music education in comparison with the perceived 'basics'. Five administrators appear to perceive this status to be less than satisfactory, commenting, "[the current status is] less than desirable" (Respondent 14); "[the current status is] poor" (Respondent 16); "OK in some schools...but I believe it could be strengthened" (Respondent 6).

Reasons for the Current Status and Extent of Music Education

Several factors were identified as contributing to the low-priority status of music education. The most commonly identified factor was perceived by thirteen of twenty-two respondents as the low value that students place on music education, and/or the low levels of student interest in the subject. Respondent 24 summed up this perception, stating "higher demand from students would increase [music education's] prominence". Correlations were performed on the data to compare administrators' perceptions of senior music education with their perceptions of the extent of the subject (appendix 5). These reveal that eleven of the fourteen administrators who perceived that senior music education should be offered in all SDA high schools thought that the current extent of senior music education should change, while only two of the ten administrators who perceived that senior music education should be offered in only some SDA high schools thought that the extent should change, with seven perceiving that the extent should not change, and one remaining unsure. Further correlations on administrators' perceptions of senior music education against perceived constraints on offering the subject, however, reveal little differences in perceptions of constraints between the two groups, except that

respondents who thought senior music education should be offered in all SDA high schools, and that it is equally important as English and mathematics, perceived a wider range of constraints than those who didn't hold these perceptions. For example, a total of nineteen respondents who thought that senior music education should be offered in all SDA high schools, perceived lack of student interest, lack of suitable qualified staff, and lack of finance as major constraints in increasing senior music education. Likewise, a total of twenty-one respondents who thought that senior music education should be offered in only some SDA high schools perceived identical constraints.

Twelve respondents, most of whom offered no music education in years 10-12, and who did not intend to increase this extent, perceived the issue of offering music education as a "demand-supply" situation, in which they were not willing to supply music education at this level unless there was enough student demand to make the option financially viable, despite the inherent value of the subject. Respondents commented: "if we had a reasonable number of students selecting 'elective music' then we would employ a qualified teacher to teach the subject" (Respondent 4); "schools can't afford to offer the subject if there is not the demand for it" (Respondent 17); "size and numbers interested [in senior music education] prohibit making the subject more available" (Respondent 7); "[increasing the extent of music education] needs to be student driven – only 2-3 students annually request senior music at our school" (Respondent 11); "[offering music education in all SDA high schools] depends on the demand. Whatever courses are offered must have a viable enrolment" (Respondent 19).

A variety of factors was perceived as influencing students' perceptions of the value of music education. Two respondents perceived external factors, such as University entrance requirements, and limited career options as influencing students' subject choices. In addition, one respondent pointed out that music education beyond year 8 is not a compulsory subject in most states. Two respondents also suggested that a negative perception within the community, and within the SDA Church, may be contributing to the low status, commenting: "societal attitudes and values do not place a lot of emphasis on music as a career – particularly SDA church attitudes"(Respondent 26); "clientele often influence or demand service. If the church as a whole gives value to music, this will impact parent and student needs which impact school offerings" (Respondent 20).

Another factor identified by one respondent is the apparent long history of SDA students studying and doing music exams privately rather than taking music as a subject at school (Respondent 16). However, these perceptions are not supported by research. Frakes (1984) suggests that students' interest in studying music education in the senior grades of secondary school is predominantly influenced by the success of the junior music program and self perceptions of musical skills. Self perceptions are reported to be influenced by the sensitivity of the junior music teacher to the musical development and social needs of students, family encouragement, and particularly by private music instruction. Students studying music privately are much more likely to be interested in studying music in the senior grades of high school than those not studying privately. In addition, research by AMC (2000) reveals that successful music programs occur most often through the cooperation of all key people who are in a position to influence students.

The comparison of this research with Respondents' perceptions indicates that a thorough examination of junior music programs within SDA schools is urgently needed, and may reveal reasons for the perceived lack of student interest in senior music education, and possibly lead to an increase in successful music programs in SDA senior schools. Respondent 24 reveals that the current status of junior music programs in SDA high schools is less than successful, stating: "I think we underestimate the importance and potential of music at the junior level. We under-resource it and don't prepare teachers well. Good programs in senior school flow on from good programs in the junior school".

Adding to the perceived lack of student interest in senior music education was the perception that music is an innate ability, possessed by only a talented few. While only two respondents indicated this perception in their comments, it would be a valuable future research exercise to question all respondents on this matter to discover the extent of this perception, which may likely be widespread, with research having proved this perception incorrect only in the last decade. Respondents commented: "[music is] very much a specialty area" (Respondent 7); "...[music] is just like visual arts. You can't just learn it from a textbook – you need to have an innate ability" (Respondent 2). It is preferable that music be taught by a specialist teacher, as in most subjects. Studies by Sloboda and Davidson (1996); Spychiger (1998); Schlaug et al., (1995); and Shaw and Rauscher (1997), have shown that all humans are born with the mental skills needed to perform and enjoy music, just as they are born with the ability to recognise signs in words, pictures and numbers.

A further commonly identified constraining factor in offering senior music education was the perceived lack of financial resources available to run a full music program. Eleven of sixteen respondents perceived this factor to be inhibiting the increase of music education. Respondent 3 summed up the general attitude of eighteen administrators by stating: "despite a subject's inherent worth a school is a business and must be viable. Therefore judgements are made as to what is and is not offered. Music along with other non-compulsory subjects does miss out." Other respondents commented: "it is difficult to meet the wide range of instrumental interest in a cost effective manner" (Respondent16); "affordability determines subject options" (Respondent 4); "resourcing instruments... makes it difficult" (Respondent 18). This factor was perceived as particularly strong for smaller schools, with Australian Conference budget allocations being apparently based on overall student numbers in the school (Respondent 10). In addition, two education directors identified small schools and the small SDA education system as a factor in restricting the development of music education in SDA high schools, commenting, "small high schools could not offer the teaching expertise or the number of students to make [the subject] worthwhile" (Respondent 22); "our small system cannot afford to offer [music education]" (Respondent 17). However, state administrators Rodgers and Hamilton (1999) and Hornbeck (1985) reveal that through cooperative team effort and a redefinition of priorities, "world-class" music education programs are achievable, despite constant budget cuts. This possibility was not recognised by any respondents.

Another restricting factor was identified by twelve respondents as a lack of 'suitable', qualified staff available to SDA high schools. "Having teachers with suitable qualifications and skills is difficult" commented Respondent 18, while Respondent 23

attributed this problem to Avondale College, which "needs to rethink its music program to develop music teachers that can run the kind of music programs that schools require, including bands and choirs". Exactly what is perceived as constituting a 'suitable' music teacher remains unclear, except for the latter comment above, combined with several other comments that indicate that respondents predominantly seek music teachers who are capable of setting up bands and choirs within the school.

What is understood as a 'good' music teacher in the classroom setting, however, remains unclear throughout the survey responses. In fact, it is possible that many respondents do not understand what constitutes a good classroom music teacher, or even what the state curriculum requirements are for senior music education, considering the large number of respondents who have not read the current syllabus, and are not aware of studies on general music education, and particularly senior music education. Future research in this area needs to be conducted to discover administrators' perceptions of what constitutes a 'good' music teacher, and compare this perception with the literature. This may reveal further reasons for the limited extent of music education. Spychiger (1998) identifies three preconditions for "good" music teaching as: i) music teachers have to be given a high quality of training which should guarantee musical and general educational competence as well as psychological knowledge in the domain of music; ii) music education has to be given high status in the curriculum; and iii) the quality and outcomes of music teaching need to be evaluated (p 201).

Possible Factors Influencing Decisions

A majority of respondents had a low awareness of the music education curriculum or of studies about the value of music education, particularly as a senior subject. Eighteen respondents did not have a basic understanding of the most recent senior music syllabus, with twelve respondents being unaware of studies about the value of general music education, and twenty-five respondents being unaware of studies about the value of music education as a senior school subject. An interesting attitude emerged following these questions, showing that nine administrators, who were unaware of the benefits of music education themselves, claimed that the staff under their administration were aware of these benefits. Equally interesting was the finding that three respondents who were aware of the benefits of music education had not passed this information on to their staff.

It is uncertain, however as to what extent these factors influenced the respondents' final decisions because correlations reveal that respondents who intended to increase music education were equally as likely to be unaware of music education as those who did not intend to increase music education (appendix 6). Only one of eight respondents intending to increase the extent of senior classroom music education had read or gained a basic understanding of the senior music curriculum, and was aware of studies on the value of music education as a senior subject, and only four of eight respondents intending to increase music education were aware of studies on the value of general music education. However, it is probable that a lack of awareness, particularly of the senior music curriculum may have affected respondents' perceptions of, and intentions for, music

education, with many respondents focusing only on the performing aspect of music in their comments, perceptions and awareness. It would be beneficial to conduct further research by surveying respondents after they have been provided with information on the senior music curriculum, as well as studies and research on the benefits of general and senior classroom music education, to find out if changes occur in any of their perceptions of, or decisions for, music education.

Intentions to Increase Music Education

Because of the small number of respondents' (eight) intending to increase music education, it is difficult to identify definite trends in the perceptions that contributed to their final decisions. Correlations reveal little differences in attitudes between those who intended to increase music education, and those who did not (appendix 7). For example, while most respondents in this category perceived offering music education to be equally important as compulsory subjects, and that it should be offered in all SDA high schools, six additional respondents who did not intend to increase music education also held these perceptions. Respondents' decisions appear to be based on personal weightings of the value of music education against constraints regarding offering music education. Similarly, research by AMC (2000) reveals that successful music programs occur when key personnel involved in this decision balance the will to make quality music education a reality against measurable resources.

Although overall perceptions do not distinguish the two groups, there were some inherent factors in respondents' backgrounds and beliefs that appear to distinguish the group of respondents who intended to increase music education from that which intended to keep the status quo.

Respondents who intended to increase music education were more likely to have been directly involved with, or had contact with a colleague who had been involved with a successful music program, than those who did not intend to increase music education, with six of the eight respondents in this category indicating this trend. For example, Respondent 25 noted that "the establishment of a choir and a band at our school has changed the school in a lot of ways. We would like to build on that." Respondent 16 also indicated direct contact with a successful music program, stating "I used to be music director for the 5th largest primary school in...". Similarly, Respondent 6 indicated that both the previous and current schools he had been principal of, ran successful music programs. Respondent 18 indicated that he had listened to a colleague who had changed the academic status of the school through a music learning focus.

Respondents intending to increase music education tended to possess predetermined opinions about the value of music education, which appear to have been carefully thought out and formulated. It is possible that this may have occurred prior to or as a result of, the respondents' contact with successful music programs. Comments such as: "a vital subject that needs to be taught at all levels" (Respondent 6); "the benefits that occur in the academic areas are enhanced by a music education" (Respondent 13); "music makes a

big difference to schools" (Respondent 21); "this is a real need, and one we need to keep promoting" (Respondent 16), demonstrate this theme.

An interesting theme that emerged was that no administrators intended to decrease the extent of senior music education in the future. Indeed, the six administrators currently offering senior music education are doing so in spite of the constraints that many administrators, including the principals of these schools had identified. It would be an interesting future research activity to discover factors involved in the apparent success of the senior music programs in these schools, and compare these factors with the factors in other SDA high schools in the SPD.

Responsibility for Current Status and Future Change

The theme of diverse and often conflicting opinions emerged again in regard to the responsibility for the current status and the extent of senior classroom music education. The conflicting opinions were evident between these two areas, particularly between administration categories. It is interesting to note that while twenty-five administrators willingly identified responsibility for the current status, only fourteen administrators responded when asked to identify the responsibility for change in the extent of music education under their own administration area. This may suggest that respondents were either unaware of who is responsible for the extent, or simply did not wish to comment. Another possible reason is that respondents confused responsibility for future change

with constraints on future change, possibly interpreting that the removal of constraints rather than their own initiative, would be the change agent.

Respondents in the Union/Division administration category held varying opinions in these areas. While three of four perceived the SDA Church as a whole to be responsible for the current status, commenting "the SDA constituency is relatively uninformed regarding [the value of] music education" (Respondent 16), all but one perceived internal factors within schools to be responsible for increasing the extent of music education, commenting "school principals...could do more to push music as an option" (Respondent 23).

In addition, three respondents expressed that their positions did not allow them to increase music education in schools, and that they could only suggest changes to principals. In spite of this, one Union education director, and one Division education director intended to increase music education, although one commented, "we can only advocate music education changes, and need to do so better, but it is really made operational by inspirational school principals" (Respondent 16). In contrast, the remaining education director believed that the change "should be led from the top down" (Respondent 21), even though this would be a "slow process". The disunity of opinions, and perceived lack of influence between the respondents in this category is particularly evident, considering that these respondents hold top positions within the SDA education system.

Conference education directors held similar perceptions, with respondents identifying both external factors, such as education directors and the SDA Church, and internal factors such as student interest, as responsible for the current status. In addition, one respondent perceived a range of factors for being responsible, stating "I don't hear music being pushed as of any importance by any of us" (Respondent 18).

A large majority of principals perceived internal factors as responsible for the current status, including two perceiving themselves as responsible and only four perceiving external education directors as responsible. Regarding external factors, Respondent 6 commented, "Music is seen as a tool for good and evil. It is looked at with suspicion by the church and administration at times". Principals perceived mainly internal factors of schools to be responsible for changing the extent of senior classroom music education, with only one respondent perceiving education directors to be responsible: "it would be good to have leadership from the Division but in the meantime it will have to come from the school administration" (Respondent 25). Similarly to the Conference education directors, however, only eight of seventeen principals responded to the question, therefore making it difficult to draw firm conclusions on their general attitude towards who should be responsible for changing the extent of senior classroom music education.

An interesting attitude that emerged in regard to the responsibility for the current status, and for the extent of senior classroom music education showed that the majority of respondents answering perceived one sole factor to be responsible. In contrast, five respondents perceived more than one factor to be responsible for the current status, with six respondents perceiving more than one factor to be responsible for the current extent of

senior classroom music education. These factors were commonly identified as internal factors within individual schools, such as teachers, student demand, and budget allocations. In comparison to the literature however, most administrators do not *appear* to possess awareness or understanding of the way in which successful state music education programs are operated, and the number of key factors, both internal and external, involved in making this a reality. Research by AMC (2000) identifies the key to successful music education programs as the *co-operative* efforts of a number of factors. These factors are identified as public school teachers, independent music teachers in the communities, parents, administrators (at all levels), and everyone who is in a position to influence students. Clearly, these key personnel must understand and own the need for 'good' music education programs, and must strongly desire this for the students under their direction, in order for successful music education programs to be implemented. "Having physical resources isn't a cure-all. A quality musical environment is something a community must want for its young people and work together to achieve" (Ingle, 2000, cited by http://amc-music.com, 2000). More specifically, Rodgers and Hamilton (1999), and Hornbeck (1985) demonstrate the important role of the education director (or state superintendent) in bringing all of these key personnel together in order to provide successful music education programs in all levels of the high school.

Summary of Discussion

The results of the study appear to indicate that many administrators perceived senior music edueation as a valuable and important experience. However, very few of them

offered music education in years 10-12, with only one offering music education to year 12. Furthermore, only eight of them intended to increase music education. Many constraints were identified as restricting the growth of music education, with the most commonly perceived constraints being reported as a low demand for, and a low perception of, senior classroom music education by students, a lack of suitable, qualified staff; and a lack of financial resources. The literature, however, points to reasons behind two of these factors. Frakes (1984) and AMC (2000) reveal lack of student interest to be the result of lack of support of the subject by key personnel (ie. administrators, parents, teachers), poor junior music programs; lack of sensitivity by the junior music teacher to the musical development and social needs of the student, lack of family encouragement, and lack of private music instruction. In addition, reports from state administrators reveal that financial resources depend on the cooperative teamwork between education directors, school administrators, and music teachers in prioritising budget allocations. Respondents did not elaborate on what is perceived as a 'suitable' music teacher, and the suggestion was made that this area deserves further research.

Correlations reveal little differences in attitudes between the majority of those who intended to increase the extent of senior classroom music education, and those who did not. Consequently, it was suggested that individual weightings of the perceived value of senior classroom music education with the constraints on offering senior classroom music education inevitably influenced respondents' decisions on whether or not to increase senior classroom music education. The literature supports this speculation, revealing that successful music programs are to be found in both wealthy and low socio-economic communities that balance measurable resources such as budgets and buildings, with less

tangible assets such as the will to make quality music education a reality (AMC, 2000). Until administrators within the SDA system balance these resources and assets, it is unlikely that music education in SDA schools will expand with any success.

Overall, perceptions of the value of music education, reasons for the extent, and responsibility for change displayed an absence of unity among all administrators. The fact that both Union and Division education directors particularly, do not agree among themselves on these issues displays a lack of unified leadership and support of the subject from the top leaders within the SDA education system. It is possible that this absence of leadership is at least partly responsible for the lack of awareness of the benefits of, and what constitutes, senior music education, and for influencing the perceptions of the value of senior music education among Conference and school administrators. Administrators in all categories hold differing opinions about who holds responsibility for change, and are not aware of the need for all key personnel to work together to produce this change, thus, making any changes to the extent of music education difficult.

Chapter Six

Conclusions, Further Research, Recommendations

Conclusion

One may conclude from the findings of this study that music education in years 10-12 currently holds an extremely low status in the SDA education system, with only two of seventeen SDA high schools surveyed offering senior music education at the year 11 and 12 level, and an additional four of the seventeen high schools offering senior music education at year 10 level only.

The low priority status is demonstrated by several factors:

- The attitude that there is not enough money, time or resources to offer senior music education: "Money can never be found to implement a program or idea in which the board or administration does not believe" (Robertson, 1971, p 6);
- The overwhelming majority of administrators who are satisfied with the limited extent of music education, and do not intend to increase it in the future;
- Lack of unity and confusion over who bears the responsibility for changing the extent, and the reluctance of most administrators to initiate change themselves. Research by AMC (2000) reveals that successful and extensive music programs occur through the cooperative efforts of education directors, principals, music teachers, parents, and any other personnel who influence students' perceptions.

The study found that the following factors contribute to this status:

- The extremely low awareness of the value of senior music education, and what constitutes senior classroom music education, and the low awareness of recent studies on the value of general music education.
- The apparent lack of student interest, and lack of student value placed on the subject, which research by Frakes (1984) reveals to be a reflection, firstly of the perceptions of music education by people who are in a position to influence students, and secondly, poor junior high school music programs.
- The apparent absence of 'suitable' qualified staff, and the apparently inadequate music teacher training program at Avondale College.
- The absence of leadership by the SDA education system leaders in the Division and Unions in the field of senior music education. Rodgers and Hamilton (1999) and Hornbeck (1985) show that strong leadership from education directors can have a powerful effect on the status of music education within the schools under their influence.

Areas for Further Research

This study has thrown light on an area of SDA education which has hitherto been, and still is, administered on the basis of lack of perceptions, misperceptions and confusing perceptions, of personnel who are in a position to effect change. During the course of this study, however, needs have become apparent which are deserving of further investigation. They are as follows:

- That research of a similar nature to the present study be carried out on perceptions of the value of classroom music education (years 7-12) held by students, teachers, parents, and the SDA community.
- That research be carried out in all SDA Primary and High schools in Australia and New Zealand to review the status of the entire music program from K-12.
- That research be carried out on K-12 music programs in SDA schools in the USA in order to draw comparisons with programs in the SPD.
- That research be carried out in all SDA high schools in Australia and New Zealand that currently offer senior music education in years 11-12, in order to determine contributing factors to their successful music programs. Specific investigations should be conducted into:
  - The number of students choosing senior music as an option before, and since senior music education has been offered, and the factors influencing their choice;
  - The size of the schools;
  - The sources of funding for the music programs;
  - The factors contributing to the success of the junior music education programs;
  - The number of students studying music privately, and both their own and their parents reasons for doing so;
  - Attitudes of staff and all influencing personnel in regard to the value of classroom music education;
  - The findings of this study, should then be compared with the findings of a similar study, carried out in 3 comparable SDA schools that don't offer music education in years 11 or 12.

- That research be carried out on the impact of music education on academic achievement and on social and personal development to be carried out in SDA and State schools in Australia and New Zealand. Such research would provide a valuable local perspective, considering that, according to the researcher's literature investigation, to date all research carried out in this area has been performed only in the large State system in the USA.

Recommendations

- That a summary of findings from the present study be mailed to all administrators, with the purpose of informing them of the current status of senior music education in SDA high schools, what constitutes senior classroom music education, and of studies on the value of music education in general and as a senior school subject.
- That the Division and Union education directors of the SDA Church initiate the formation of a committee made up of a selection of Avondale College music lecturers, SDA music specialists, qualified SDA music teachers, parents of current music students, principals, Conference, Union and Division education directors. It is recommended that this committee:
  - Review the state of existing music programs from K-12 in each SDA school in Australia and New Zealand;
  - Draw up a unique SDA school music curriculum policy to cover levels K-12, and invite comments and suggestions from personnel within each school, and Church community;

- Decide what specific components are required for the training of SDA music teachers so that Avondale College can produce 'suitable' music teachers for the SDA system to employ; and
- Develop an official Division-wide SDA school music curriculum policy, that includes a statement on the purpose of music education within SDA schools, a rationale for offering music education at each grade level, guidelines for teaching practices and content, suggestions for implementation, and standard expectations and requirements for music education programs in K-12 for all SDA schools.

In addition it is recommended:

- That funding options and possibilities be sought by the education director and discussed with individual school principals and their communities, and that selected schools be provided with additional short term funding to assist them in the implementation of new music programs;
- That the general membership of the SDA Church be informed about the value of music education, and the need for it within SDA schools. In particular, parents, students, teachers, and school boards should be targeted in this area; and
- That all administrators and teachers be made aware of the value of music education and kept up to date with research and literature in this area.

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List of Appendices

Appendix 1

Cover letter accompanying questionnaire

31 March 2000

Dear

Re: Research Questionnaire

I am currently an honours student at Avondale College, conducting research on music education in SDA schools. The main aim of my research is to find out what perceptions SDA School administrators hold in regard to the value of music education, and how these compare with current thought and research in Australia and abroad.

In order to carry out my research, I need your valuable contribution. Enclosed is a consent form and questionnaire. There are only 20 questions, however spaces are provided for you to comment if you wish. **Please do not feel obliged to fill in every space for comments** – I understand that you have limited time. **If you do not wish to comment, please just circle the appropriate response/s.** However, if you do comment on any question, my understanding of your thoughts on these topics would be greatly enlightened, as would my research.

For clarification, a definition of music education for the purpose of this study is included below:

- Music as a classroom subject;
- In a secondary school;
- Taught by a professional who has trained in music and education;
- Who follows the prescribed syllabus for that State/Country;
- Who ensures, where possible that students achieve the outcomes of that syllabus.

Note: This study focuses on music education in years 10-12.

Your time and cooperation are greatly appreciated.

Thank you,

Vanessa Matthies
Research Student
Avondale College

CONSENT FORM

I,_____ agree to participate in the study '...The perceptions of SDA School administrators in the Division, Union and Conferences, and in all SDA Schools in regard to the importance and value of music education as a senior school subject in SDA High Schools in Australia and New Zealand, and draw implications for future SDA school music policy development.' on the understanding that total confidentiality will be maintained and that my name will not appear in any way in the conduct of the study.

Circle the appropriate response to the next statement.

I would be willing to be interviewed.

Y / N

This research project has been approved by the Avondale College Human Ethics Committee (HREC). Avondale College requires that all participants are informed that if they have any complaint concerning the manner in which a research project is conducted it may be given to the researcher, or if an independent person is preferred, to the College's HREC secretary:

Avondale College
PO Box 19
Cooranbong
NSW 2265

Ph: (02) 4980 2214
Fax: (02) 4980 2118

Appendix 3

Questionnaire

Research Questionnaire

Research question: What are the perceptions of SDA School administrators in the Division, Union and Conferences, and in all SDA Schools in regard to the importance and value of music education as a subject in years 10-12, in SDA High Schools in Australia and New Zealand, and draw implications for future SDA school music policy development.

Please circle the appropriate response/s

1. What main area/s are you qualified in?
   (eg. Chemistry & Education) _____

2. To what level have you studied in this area/s?
   (eg. Master of Education) _____

3. In What area/s of administration have you had experience? _____
   _____

4. What administration position do you currently hold? _____
   _____

5. Please tick your age bracket.

   20 – 29 [ ]; 30 – 39 [ ]; 40 – 49 [ ]; 50 – 59 [ ]; 60 – 69 [ ]

6. I think that music education as a classroom subject is a valuable experience in itself. — Yes / No

Comments _____
_____
_____
_____

7. I think that music education in and out of the classroom can enhance learning in other subject areas and in individual skills development in the social and personal context. — Yes / No

Comments _____
_____
_____
_____

8. I think that music education (as a school subject) should be offered to all year 10-12 students:

a) in all SDA high schools with years 10-12 classes
b) in some SDA high schools with years 10-12 classes
c) in no SDA high schools with years 10-12 classes

a b c

*Comments*_____

9. I think that offering music as a senior school subject is:

a) Less important than
b) Equally as important as
c) more important than

offering other subjects, such as English or Maths?

a b c

*Comments*_____

10. I agree with the following statement made by Merriam[1] in regard to music:

"There is probably no other human cultural activity which is so all-pervasive and which reaches into, shapes and often controls human behaviour."

Yes / No

*Comments*_____

11. I believe that the SDA education system should be particularly interested in teaching our young people about different types of music so that they are better equipped to make good life choices in this area.

Yes / No

*Comments*_____

[1] Merriam,1964, cited by Hargreaves, D. and North, A. (1999). The functions of music in everyday life: redefining the social in music psychology. *Psychology of Music*, **27**, 71-83.

12. Have you read or gained a basic understanding and knowledge of the most recent music syllabus in your State/Country for senior school?

Yes / No

If yes, what are the constraints, if any, of implementing this curriculum in the school(s) under your administration?_____

13. Are you aware of any studies conducted, or literature written, on the value of music education

a) in general — a) Yes / No

b) as a senior school subject — b) Yes / No

If yes, please elaborate _____

14. Do you think that there is a wide range of career options available to SDA musicians

a) within the Church system — a) Yes / No
b) outside the Church system — b) Yes / No

If yes to either of these questions, please give details_____

15. Are the staff under your administration area, particularly career advisors, aware of these career options? — Yes / No

If you answered no, please give reasons _____

16. Are the staff under your administration area aware of any benefits of music education? Yes / No

If you answered no, please give reasons _____

17. What is the current status of music education as a senior subject in Australia and New Zealand?

18. Do you think that the current status of music education as a senior subject is a reflection of the value that any of the following groups place on it:

a) SDA school administrators;
b) The SDA Church as a whole;
c) The individual principals;
d) Other (please state)_____.

a b c d

Please explain your choice/s _____

19. Under your area of administration:

a) What is the current extent of music education at senior high school/s?

b) Do you think this should be changed? Yes / No

c) If yes - who do you think is, or should be responsible for changing it?

d) If yes -what do you think is preventing these changes taking place?

20. What are your future plans regarding music education at senior high school/s? (please circle your response)

- Reduce music education
- Keep the status quo
- Increase music education

Please give reasons for your answer _____

_____

_____

_____

_____

_____

21. This space is provided for you to offer your opinions or views on music or music education that have not already been covered, or any other items that you may wish to add.

Your cooperation and time are greatly appreciated.

Thank you,

Vanessa Matthies

Appendix 4

Interviews

Interviews were conducted in an open manner, with minimal questioning from the researcher.

Interview with Lyell Heise, senior Pastor of Avondale College Church
Conducted at Avondale College, March 28, 2000.

Question: do you think senior music education is important?

Response: yes, it is incredibly important.
Music is the universal artistic language of the teen culture, and therefore deserves top billing in the curriculum.

Music classes should be taught with this in mind, and should cover the areas of music in culture and religion, philosophy of music, as well as the background and history of music.
Music classes should also focus on keeping up students' musician-type/performance skills, and creative composition skills.
Students need to develop their composition skills so that they can compose unique SDA worship music.
By keeping up performance and composition skills, students can participate in and enhance worship services.

Question: what do you think about the current status of music education in SDA high schools?

Response: If we want to be relevant, by teaching basic life skills like Bible and PE, why don't we teach music?
The standard of music in schools needs to be high enough to be able express and communicate the unique beliefs, culture and personality of the school through touring bands and choirs.
It is equally important to have ensemble music in the school, as it is to have senior classes in music.
Many schools focus too much on touring competitive sports groups, but have poor music ensembles.

Interview with Dr. Wolfgang Stefani.
Conducted by telephone, on March 8, 2000.

Question: do you think senior music education is important?

Yes, it is a very important aspect of SDA education. However, budget cuts affect the arts first, consequently music education is often not offered in SDA schools.

Arts are very important

Question: why are the arts important?

Luther developed the first Christian school system, and believed that music is a very important part of school curriculum. Luther changed many hymns which was an important part of the process of reformation. Luther wrote many hymns on main doctrines and themes in order to teach these to the people. School children were trained in choirs from a young age.

The aesthetic aspects of music create well rounded learning. Rhythms and emotions and words all work together.
Music is the language of the emotions. Music expresses how emotions feel in tone. For example music in movies provides an important part of communication to the listener.
- look at the philosophies and research of Susan Langer, Ferguson and Manfred Kleins.

The great philosopher Ruskin, stated that of all the historical accounts of a culture or nation, arts are the most truthful. If this is the case, then why don't they form a larger part of senior high school?

Music is part of how arts reflect, reform and mirror culture and society.

Music is also important in therapy – look at the music section of the medical index that comes out each year for more information.

Question: Do you think that music is important in senior education?

Yes, because:
it develops the affective side of one's personality.
Music produces things in society
Arts are more affective/right brain, and the study of it contributes to a well balanced education.
$38b is spent on recorded music per year around the world – this shows the importance that we place on music in our lives.

Students need to be taught why music is an important part of life, how to make the best of music, and how to use it meaningfully. They should also be taught about how beliefs have contributed to the development of music, and how they encapsulate belief systems. Students need to be taught what music can do, and is doing to us. The older age groups

need music education even more because they think more conceptually, and have the ability to make life applications and decisions.
These aspects should be part of the SDA curriculum, but are presently left out.
SDAs have a marked, clear belief system, and therefore need to have a stand on music styles, as an artistic witness.

The SPD needs to have a music curriculum advisor, and they need to develop music in SDA schools.

Appendix 5

Correlations: Perceptions of senior music education x perceptions of the extent of senior music education

music ed should be offered to all year 10-12 students * under your area of admin what is extent of music ed at senior high Crosstabulation

Count

		under your area of admin what is extent of music ed at senior high			
		Distance education	non existant	year 10	year 11
music ed should be offered to all year 10-12 students	in all SDA h/schools	3	8	1	1
	in some SDA h/schools	1	5	4	
	in no SDA h/schools	2			
Total		6	13	5	1

music ed should be offered to all year 10-12 students * under your area of admin what is extent of music ed at senior high Crosstabulation

Count

		under your area of year 12	Total
music ed should be offered to all year 10-12 students	in all SDA h/schools	1	14
	in some SDA h/schools		10
	in no SDA h/schools		2
Total		1	26

music ed should be offered to all year 10-12 students * do you think it should be changed Crosstabulation

Count

		do you think it should be changed			Total
		no	yes	unsure	
music ed should be offered to all year 10-12 students	in all SDA h/schools	3	11		14
	in some SDA h/schools	7	2	1	10
	in no SDA h/schools	1	1		2
Total		11	14	1	26

music ed should be offered to all year 10-12 students * who should be responsible for changing it Crosstabulation

Count

		who should be responsible for changing it			
		unanswered	academic committee	principal	band coordinator
music ed should be offered to all year 10-12 students	in all SDA h/schools	4		5	1
	in some SDA h/schools	7			
	in no SDA h/schools	1	1		
Total		12	1	5	1

music ed should be offered to all year 10-12 students * who should be responsible for changing it Crosstabulation

Count

		who should be responsible for changing it			
		BOT	division	students	Total
music ed should be offered to all year 10-12 students	in all SDA h/schools	1	2	1	14
	in some SDA h/schools			3	10
	in no SDA h/schools				2
Total		1	2	4	26

music ed should be offered to all year 10-12 students * who should be responsible for changing it contd... Crosstabulation

Count

		who should be responsible for changing it contd...				
		Principal	School board	Careers Counsellor	Students	Total
music ed should be offered to all year 10-12 students	in all SDA h/schools	2	2	1		5
	in no SDA h/schools				1	1
Total		2	2	1	1	6

music ed should be offered to all year 10-12 students * what is preventing these changes taking place Crosstabulation

Count

		what is preventing these changes taking place			
		student demand	finance/lack of equipment	pressure to perform well in ext exams	lack of qualified, suitable staff
music ed should be offered to all year 10-12 students	in all SDA h/schools		6	1	2
	in some SDA h/schools		4		1
	in no SDA h/schools	1			
Total		1	10	1	3

music ed should be offered to all year 10-12 students * what is preventing these changes taking place Crosstabulation

Count

		what is preventing these changes taking place		
		limited career options	Avondale college music program	Total
music ed should be offered to all year 10-12 students	in all SDA h/schools	1	1	11
	in some SDA h/schools			5
	in no SDA h/schools			1
Total		1	1	17

music ed should be offered to all year 10-12 students * what is preventing changes taking place Crosstabulation

Count

		what is preventing changes taking place			
		student demand	finance	timetabling	lack of perceived benefit
music ed should be offered to all year 10-12 students	in all SDA h/schools	2		1	2
	in some SDA h/schools	1	1		
	in no SDA h/schools				
Total		3	1	1	2

music ed should be offered to all year 10-12 students * what is preventing changes taking place Crosstabulation

Count

		what is preventing changes taking place		
		qualified staff	small school	Total
music ed should be offered to all year 10-12 students	in all SDA h/schools	3		8
	in some SDA h/schools		2	4
	in no SDA h/schools	1		1
Total		4	2	13

offering music as a senior school subject is * under your area of admin what is extent of music ed at senior high Crosstabulation

Count

		under your area of admin what is extent of music ed at senior high			
		Distance education	non existant	year 10	year 11
offering music as a senior school subject is	Less important than english or maths	3	5	3	
	Equally as important as english or maths	2	8	2	1
	more important than english or maths	1			
Total		6	13	5	1

offering music as a senior school subject is * under your area of admin what is extent of music ed at senior high Crosstabulation

Count

		under your area of year 12	Total
offering music as a senior school subject is	Less important than english or maths		11
	Equally as important as english or maths	1	14
	more important than english or maths		1
Total		1	26

offering music as a senior school subject is * do you think it should be changed Crosstabulation

Count

		do you think it should be changed			
		no	yes	unsure	Total
offering music as a senior school subject is	Less important than english or maths	7	4		11
	Equally as important as english or maths	4	9	1	14
	more important than english or maths		1		1
Total		11	14	1	26

offering music as a senior school subject is * who should be responsible for changing it Crosstabulation

Count

		who should be responsible for changing it				
		unanswered	academic committee	principal	band coordinator	BOT
offering music as a senior school subject is	Less important than english or maths	7	1	1		
	Equally as important as english or maths	5		3	1	1
	more important than english or maths			1		
Total		12	1	5	1	1

offering music as a senior school subject is * who should be responsible for changing it Crosstabulation

Count

		who should be responsible for changing		
		division	students	Total
offering music as a senior school subject is	Less important than english or maths		2	11
	Equally as important as english or maths	2	2	14
	more important than english or maths			1
Total		2	4	26

offering music as a senior school subject is * who should be responsible for changing it contd... Crosstabulation

Count

		who should be responsible for changing it contd...				
		Principal	School board	Careers Counsellor	Students	Total
offering music as a senior school subject is	Less important than english or maths				1	1
	Equally as important as english or maths	2	2	1		5
Total		2	2	1	1	6

offering music as a senior school subject is * what is preventing these changes taking place Crosstabulation

Count

		what is preventing these changes taking place			
		student demand	finance/lack of equipment	pressure to perform well in ext exams	lack of qualified, suitable staff
offering music as a senior school subject is	Less important than english or maths	1	4		1
	Equally as important as english or maths		6		2
	more important than english or maths			1	
Total		1	10	1	3

offering music as a senior school subject is * what is preventing these changes taking place Crosstabulation

Count

		what is preventing these changes taking place		
		limited career options	Avondale college music program	Total
offering music as a senior school subject is	Less important than english or maths			6
	Equally as important as english or maths	1	1	10
	more important than english or maths			1
Total		1	1	17

offering music as a senior school subject is * what is preventing changes taking place Crosstabulation

Count

		what is preventing changes taking place				
		student demand	finance	timetabling	lack of perceived benefit	qualified staff
offering music as a senior school subject is	Less important than english or maths	1	1			1
	Equally as important as english or maths	2		1	1	3
	more important than english or maths				1	
Total		3	1	1	2	4

offering music as a senior school subject is * what is preventing changes taking place Crosstabulation

Count

		what is preventing small school	Total
offering music as a senior school subject is	Less important than english or maths	1	4
	Equally as important as english or maths	1	8
	more important than english or maths		1
Total		2	13

Appendix 6

Correlations: Future plans for senior music education x awareness of music education

are you aware of any studies on value of music ed * what are your future plans Crosstabulation

Count

		what are your future plans			
		keep status quo	increase music ed	unanswered	Total
are you aware of any studies on value of music ed	no	8	4		12
	yes	9	4	1	14
Total		17	8	1	26

aware of any studies as school subject * what are your future plans Crosstabulation

Count

		what are your future plans			
		keep status quo	increase music ed	unanswered	Total
aware of any studies as school subject	no	17	7	1	25
	yes		1		1
Total		17	8	1	26

Appendix 7

Correlations: future plans for senior music education x perceptions of senior music education and constraints on offering senior music education

music ed should be offered to all year 10-12 students * what are your future plans Crosstabulation

Count

		what are your future plans			
		keep status quo	increase music ed	unanswered	Total
music ed should be offered to all year 10-12 students	in all SDA h/schools	6	8		14
	in some SDA h/schools	9		1	10
	in no SDA h/schools	2			2
Total		17	8	1	26

offering music as a senior school subject is * what are your future plans Crosstabulation

Count

		what are your future plans			
		keep status quo	increase music ed	unanswered	Total
offering music as a senior school subject is	Less important than english or maths	9	1	1	11
	Equally as important as english or maths	7	7		14
	more important than english or maths	1			1
Total		17	8	1	26

what are your future plans * under your area of admin what is extent of music ed at senior high Crosstabulation

Count

		under your area of admin what is extent of music ed at senior high			
		Distance education	non existant	year 10	year 11
what are your future plans	keep status quo	5	6	5	
	increase music ed	1	6		1
	unanswered		1		
Total		6	13	5	1

what are your future plans * under your area of admin what is extent of music ed at senior high Crosstabulation

Count

		under your area of year 12	Total
what are your future plans	keep status quo	1	17
	increase music ed		8
	unanswered		1
Total		1	26

what are your future plans * do you think it should be changed Crosstabulation

Count

		do you think it should be changed			
		no	yes	unsure	Total
what are your future plans	keep status quo	10	6	1	17
	increase music ed		8		8
	unanswered	1			1
Total		11	14	1	26

what are your future plans * who should be responsible for changing it Crosstabulation

Count

		who should be responsible for changing it				
		unanswered	academic committee	principal	band coordinator	BOT
what are your future plans	keep status quo	11	1	1		1
	increase music ed			4	1	
	unanswered	1				
Total		12	1	5	1	1

what are your future plans * who should be responsible for changing it Crosstabulation

Count

		who should be responsible for changing		
		division	students	Total
what are your future plans	keep status quo		3	17
	increase music ed	2	1	8
	unanswered			1
Total		2	4	26

what are your future plans * who should be responsible for changing it contd... Crosstabulation

Count

		who should be responsible for changing it contd...				
		Principal	School board	Careers Counsellor	Students	Total
what are your future plans	keep status quo	1			1	2
	increase music ed	1	2	1		4
Total		2	2	1	1	6

what are your future plans * what is preventing these changes taking place Crosstabulation

Count

		what is preventing these changes taking place			
		student demand	finance/lack of equipment	pressure to perform well in ext exams	lack of qualified, suitable staff
what are your future plans	keep status quo	1	5	1	2
	increase music ed		5		1
Total		1	10	1	3

what are your future plans * what is preventing these changes taking place Crosstabulation

Count

		what is preventing these changes taking place		
		limited career options	Avondale college music program	Total
what are your future plans	keep status quo			9
	increase music ed	1	1	8
Total		1	1	17

what are your future plans * what is preventing changes taking place Crosstabulation

Count

		what is preventing changes taking place				
		student demand	finance	timetabling	lack of perceived benefit	qualified staff
what are your future plans	keep status quo	2	1		1	2
	increase music ed	1		1	1	2
Total		3	1	1	2	4

what are your future plans * what is preventing changes taking place Crosstabulation

Count

		what is preventing small school	Total
what are your future plans	keep status quo	2	8
	increase music ed		5
Total		2	13

Appendix 8

Correlations: Perceptions of senior music education x administration category

music ed should be offered to all year 10-12 students * current position Crosstabulation

Count

		current position		
		Principal	Conference Ed Director	Union Ed Director
music ed should be offered to all year 10-12 students	in all SDA h/schools	9	2	2
	in some SDA h/schools	6	3	
	in no SDA h/schools	2		
Total		17	5	2

music ed should be offered to all year 10-12 students * current position Crosstabulation

Count

		current position	
		Division Ed Director	Total
music ed should be offered to all year 10-12 students	in all SDA h/schools	1	14
	in some SDA h/schools	1	10
	in no SDA h/schools		2
Total		2	26

offering music as a senior school subject is * current position Crosstabulation

Count

		current position				
		Principal	Conference Ed Director	Union Ed Director	Division Ed Director	Total
offering music as a senior school subject is	Less important than english or maths	8	3			11
	Equally as important as english or maths	9	1	2	2	14
	more important than english or maths		1			1
Total		17	5	2	2	26